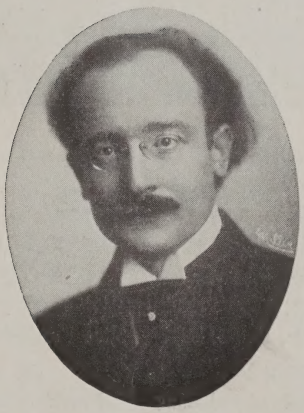
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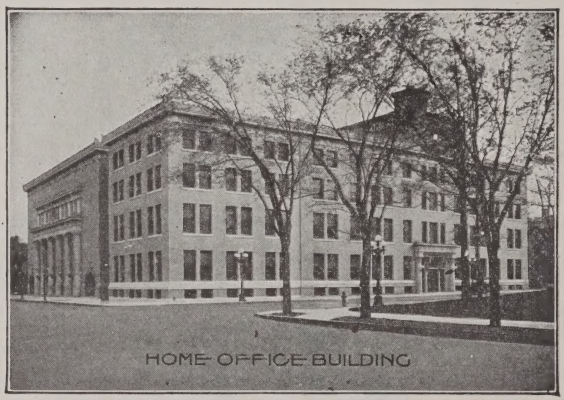


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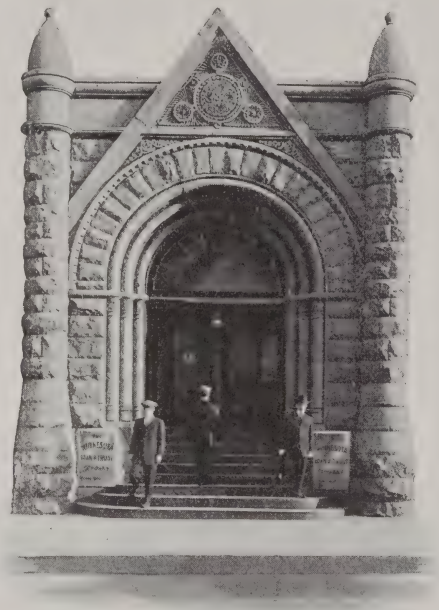
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### PROGRAM

I Symphony No. 5, in E minor, Op. 64 . . *Tschaikowsky*
- I Andante-Allegro con anima
- II Andante cantabile con alcuna licenza
- III Valse-Allegro moderato
- IV Finale—Andante maestoso—Allegro—Allegro vivace

II Songs for Baritone
- a. "Gruppe aus dem Tartarus" . . . . . *Schubert*
- b. "Mit Maedeln sich vertragen" . . . . . *Beethoven*

III **Festival Prelude, Op. 61, for Grand Orchestra and Organ . . . . . *Richard Strauss*

INTERMISSION

IV Hans Sach's Monologues, from "The Mastersingers of Nuremburg" . . . . . *Wagner*
- a. "Was duftet doch der Flieder" (from Act II)
- b. "Wahn! Wahn!" (from Act III)

V Prelude to "The Mastersingers of Nuremburg" - - *Wagner*

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# Program Notes

## 1 Symphony No. 5, in E Minor, Op. 64

*Peter Iljitsch Tschaikowsky*
(1840-1893)

Tschaikowsky's Fifth Symphony ocupies a place only second in popularity to his Sixth Symphony known as the "Pathetique." The Fifth Symphony was written in 1888 at Frolovskoe, Russia, where the composer had rented a country house in order to work undisturbed. The Moscow friends to whom he first showed the symphony were warm in their admiration of the work, and the only musician who did not approve of it was the composer himself. Tschaikowsky wrote disparagingly of it after its first performance, which took place at a Philharmonic concert in St. Petersburg November 17th, 1888. Later, however, he said to a friend: "I like it far better now, after having held a bad opinion of it for some time."
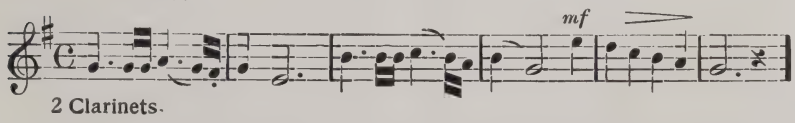
This is not only one of the most popular, but likewise the most Russian of all Tschaikowsky's symphonies, many of its themes being based upon the folksongs of that country, and the whole work seeming to interpret Russian feeling and history.

The following analysis of the symphony is reproduced from the program book of the first concert at which it was played by the Minneapolis Symphony Orchestra:

FIRST MOVEMENT.

The very first theme of the introduction,

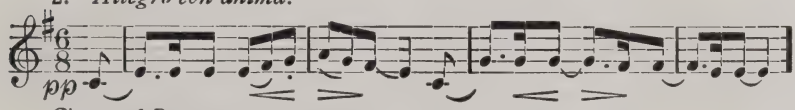
1. *Andante.*




2 Clarinets.

intoned by the clarinets, is a song of haunting sadness, "somber and world-weary," and is the pregnant "motto" for the entire work; for it occurs in each of the four movements and peals out triumphantly at the close. From it also is derived the first theme of the allegro.
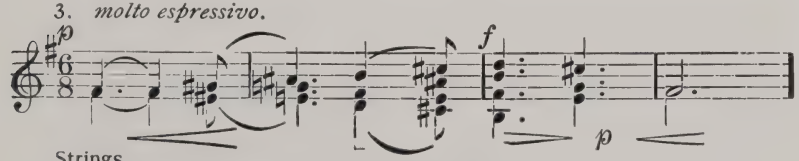
2. *Allegro con anima.*




Clar. and Bassoon.

which, "though livelier and evidently bucolic, is not without its sardonic tinge." Starting in the clarinet and bassoon very softly, it quickly rises to a tremendous climax, and breaking off abruptly, makes way for this soaring second theme, given out by the strings:

3. *molto espressivo.*




Strings.

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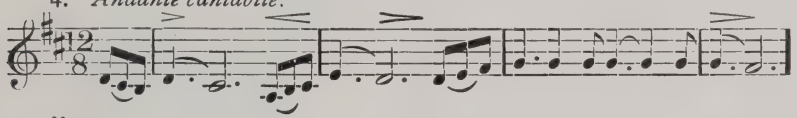
There are three more motives introduced, two of which bear resemblance to the first "motto," and one of which is a striking fanfare by the horns and woodwinds. The latter instruments play an important part in the subsequent development group.

## SECOND MOVEMENT.

The second movement, *andante cantabile,* is a most melodious, impassioned romanza. Hunecker in his "Mezzotints in Modern Music" writes: "It is the very apotheosis of a night of nightingales, soft and seldom-footed dells, a soft moon and dreaming tree-leaves."

After a few introductory chords in the lower strings the French horn sings this principal melody:

4. *Andante cantabile.*

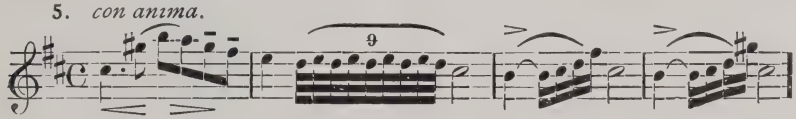


Horn.

"Its tune sinks a shaft into your heart and hot from your heart comes a response. The horizon is low, heaven is near earth and carking life is forgotten in the fringes and shadows."

Presently the oboe enters with a counter melody, *F sharp,* and a tender dialogue ensues. The counter melody of the oboe appears later in the strings, somewhat varied and developed to *fortissimo.* A middle section of great imitative power is introduced by this somewhat Oriental theme in the clarinet:

5. *con anima.*



Clarinets.

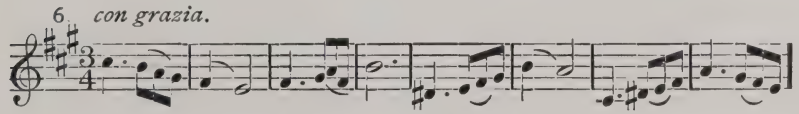
A mighty crescendo leads up to the most dramatic, sinister statement of the "motto" (No. 1). The strings have a few measures of *pizzicato* and the return of the original horn melody (No. 4) is made, this time the violins singing it out in the broadest *cantilene.* Yet again is the "motto" stated, threateningly in the trombones; but the mood softens quickly and the movement closes with the strings dying away in the erstwhile counter melody of the oboe.

## THIRD MOVEMENT.

The third movement is a "valse" instead of the orthodox "scherzo." To quote James Hunecker again: "A sorrowful jesting, quite in the Russian style; for Russia is a country where the peasants will tell a joke with tears streaming down their faces and, if the vodka be sufficiently fiery, will dance at a funeral."

To the principal theme of the third movement in A major

6. *con grazia.*



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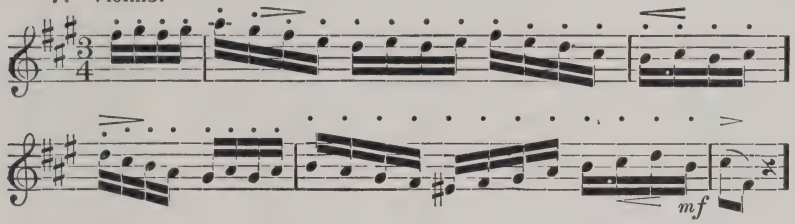
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is soon added this capering violin theme which, before a return is made, loses itself in many fugato-like imitations:

7. Violins.
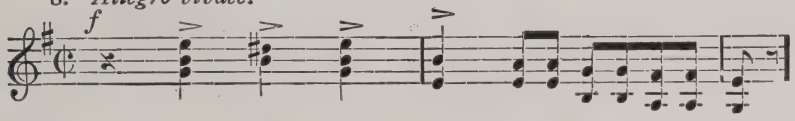



Toward the close of the movement the "motto" suddenly reappears in the clarinet and bassoon, tinging the otherwise bright picture with a sinister cloud.

FOURTH MOVEMENT.

The last movement states, in its *maestoso* introduction the "motto" for the first time in a major key. The veil seems lifted; the world weariness has fled; and a boisterous Cossack dance is ushered in by this vigorous theme in the strings:

8. *Allegro vivace.*



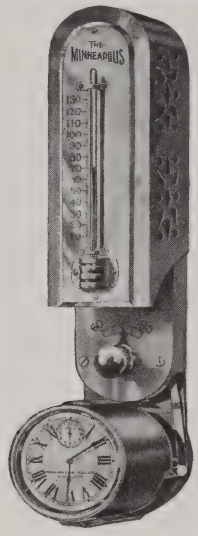

Fiddles rush and cymbals clash; the whole movement is exuberant and at times frenzied in character. Finally the speed relaxes, in triumphant rhythms the "motto" rings out in *E major* and with the first theme (No. 2), also transposed to the brilliant *E major,* the symphony comes to an end.

## 2 Songs: a.—"Gruppe aus dem Tartarus" . *Schubert*
(1797-1828)

Schubert was the least "schooled" of all great German musicians. For this lack of training, his keen musical intuition and inexhaustible resources of melody amply compensated. He is one of the grandest "Impressionists" of all time. The spontaneity and fecundity of his song-composition are not more astounding than the perfection with which the music—melody and accompaniment—fit the poem. He is regarded as the creator of the German "Lied." His known songs for solo voice with piano accompaniment number 603. he song "Gruppe aus dem Tartarus" belongs to the creative period embraced within the year 1817, the same year which gave us such immortal songs as: "Der Tod und das Maedchen," "Des Maedchen's Klage," "Die Forelle," and "Du bist die Ruh."

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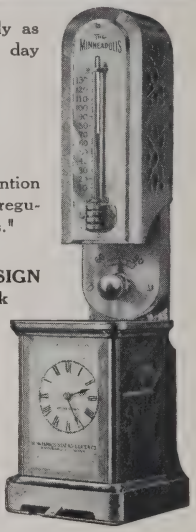
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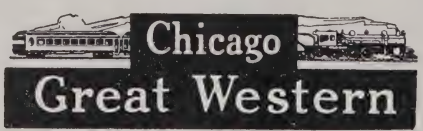
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Hark! like rush of angry waters flowing,
Like through barren rocky caves a brook doth moan,
Hollow weird and wilder growing,
Ghastly sounds a tortur'd groan!
Tense with sadness every face;
Despairing madness
Goads the cursing shrieking throng!
Eyes distraught with anguish, mercy pleading
Scan the bridge o'er the Cocytus leading,
Follow weeping as it rolls along.
And they ask in anxious trepidation:
"Is not yet release our due?"
Endless whirls on creation
Saturn's scythe of time it breaks in two!

(English version by Alice Mattnlath.)

## b.—"Mit Maedeln sich vertragen" *Beethoven*

(1770-1827)

But little is known about the Beethoven work sung this evening. It was written by the master when he was twenty years old and still living in his father's house at Bonn, so is a "Jugendwerk" in the true sense of the word. The title printed on the score published by Breitkopf and Haertel reads: Two Arias for Bass voice with Orchestra Accompaniment: No. 1, "Pruefung des Kuessens," and No. 2, "Mit Maedeln sich vertragen." A foot note further states that the work was composed in Bonn in the year 1790.

Mit Madeln sich vertragen, mit Mannern 'rumgeschlagen, und mehr Kredit als Geld; so kommt man durch die Welt.

Ein Lied, am Abend warm gesungen, hat mir schon manches Herz errungen und steht der Neider an der Wand, hervor den Degen in der Hand, raus! feurig! frisch! den Flederwisch!
Kling! Klang! Ding! Dang! Krick! Krack!

Poem by Goethe.

## 3 Festival Prelude, for Grand Orchestra and Organ, Op. 61 *Richard Strauss*

(1864—)

This latest orchestral work of Richard Strauss ("Festliches Praeludium," Zur Einweihung des Wiener Konzerthauses, 19th Oktober, 1913) was written for the dedication of the new concert hall at Vienna and was for the first time played there last Sunday, October 19, by an orchestra of one hundred and fifty performers directed by Ferdinand Loewe, concert-conductor of Vienna and Munich.

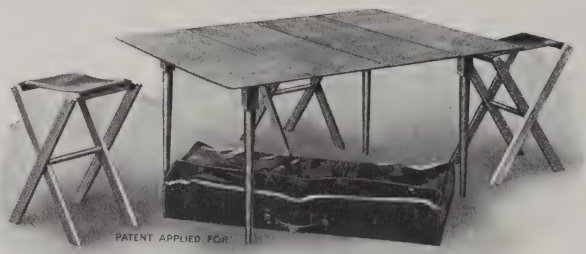
This evening's performance thus becomes not only the first performance in America, but the first after Vienna, since performances under Nikisch in Berlin, Siloti in St. Petersburg, Stransky in New York, Campanini in Chicago and Philadelphia are to take place at later dates. Dr. Strauss finished the score on Whitsunday of the present year. Early in July his publishers submitted the work, still in manuscript, to Mr. Oberhoffer in Berlin and there was just time enough for the printed score and parts to reach Minneapolis in time for rehearsals last Monday.

In the manuscript Dr. Strauss had written at the end of the work "Garmisch, Pfingstsonntag 1913," thus indicating the day when he had finished the score at his lovely home at Garmisch in the Bavarian Alps. To a student of German this note involuntarily recalls Goethe's lines:

"Pfingsten, das liebliche Fest war gekommen." And indeed this typical German Whitsunday "Fest-Stimmung" seems to permeate Dr. Strauss' prelude.

The work opens with its richly harmonized hymn-like movement, given out by the full organ alone, the one instrument capable of voicing the majesty of the festal morning.

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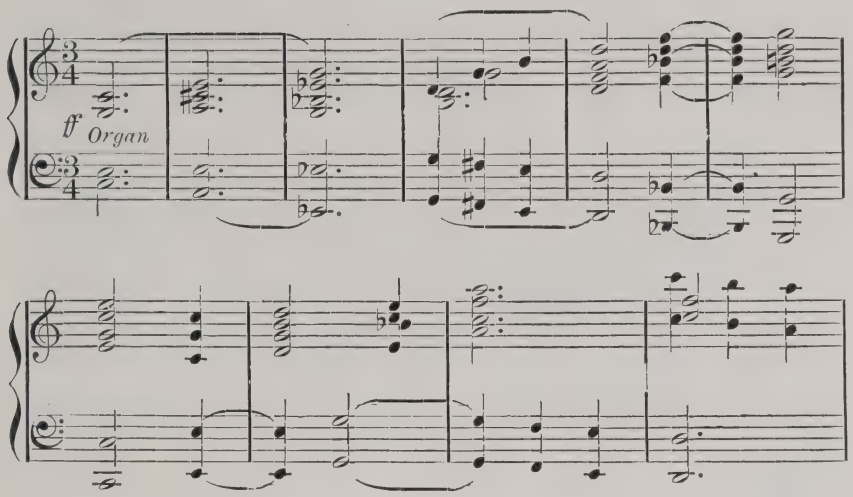
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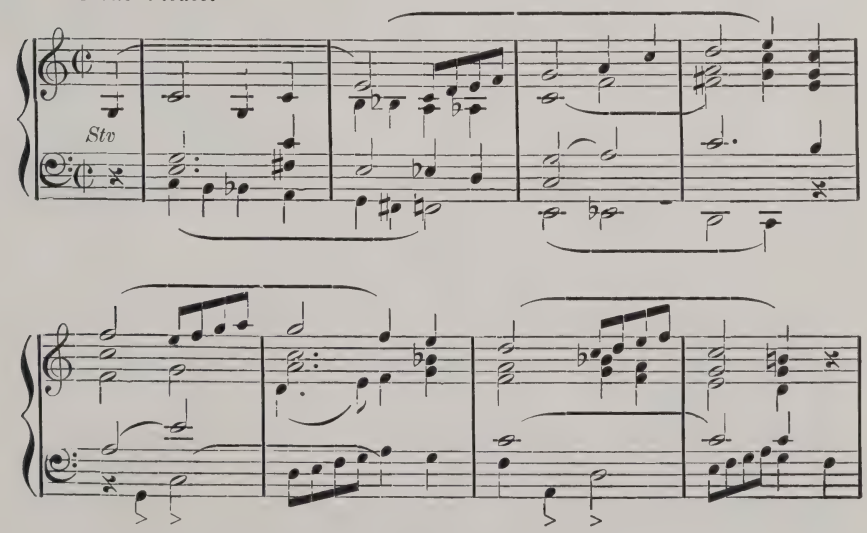
No 1




Presently the roll of drums is added, the lower brass instruments start a call which is quickly taken up by the whole orchestra and intensified into a tremendous climax, a veritable "fanfare." Again the organ starts alone and the same process of crescendo is repeated. But now the orchestra alone is reduced to an ethereal pianissimo. It would seem as though the music of the spheres, of the mountains had awakened the music from the lowlands and now, at first very softly only, this joyous theme is heard in the strings:

No 2

*Molto Vivace.*



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These two themes dominate the entire work, although there is a subsidiary theme of great breadth, which through polyphonic enrichments reaches heighths, scaled only by Wagner in the Meistersinger. For the Vienna performance Strauss required the following instrumentation: 20 first violins, 20 second violins, 24 violas, 20 cellos, 12 basses, 5 flutes, 4 oboes, Heckelphone (a new Bass Oboe invented by one Heckel of Berlin), 5 clarinets, 5 bassoons, 8 horns, 4 trumpets in the Orchestra and 12 trumpets stationed elsewhere in the hall, 4 trombones, tuba, 8 kettledrums, cymbals, bass drum and organ.

## 4 Hans Sachs' Monologues, from "Die Meistersinger von Nurnberg . . . . *Richard Wagner* (1813-1883)

### a.—"Was dufted doch der Flieder"

Act two of "Die Meistersinger" shows a street, with the houses of Hans Sachs and Pogner on opposite sides. The apprentices who are putting up the shutters, plague David on his affection for Magdalena, Eva's nurse. Sachs drives them away and sends David to bed, then sits down in his doorway and soliloquizes, "Was duftet doch der Flieder," (The scent of elder flowers). He cannot forget the song which Walter delivered before the Mastersingers,—its beauty haunts him.

The elder's scent is waxing
So mild, yet full and strong!
Its charms my limbs relaxing,
Words unto my lips would throng!
What boot such thoughts as I can span?
I'm but a poor, plain minded man!
When work's despised altogether,
Thou, friend, settest me free;
But I'd better stick to my leather,
And let this poetry be!
And yet, it haunts me still:
I feel, but comprehend ill;
Cannot forget it, and yet cannot grasp it,
I measure it not, e'en when I clasp it!
But how then would I gauge it?
'Twas measureless to my mind.
No rule could fit it or cage it,
Yet there was no fault to find.
It seem'd so old, yet new in its chime,—
Like songs of birds in sweet Maytime!
He who heard
And, fancy stirr'd,
Sought to repeat the strain,
But scorn and shame would gain.
Spring-time's command,
And gentle hand,
His soul with this did entrust;
He sang it as he must:
His powers rose as needed,
That virtue well I heeded.
The bird who sang today,
Has got a throat that rightly waxes;
Masters may feel dismay,
But well content with him
Hans Sachs is!
(English version by H. and F. Corder.)

### b.—"Wahn! Wahn!"

Hans Sachs' Monolog "Wahn! Wahn!" is sung by the shoemaker in the third act as, lost in revery, he sits at the window of his workshop, a large folio, which he has been reading, lying unheeded on his knees. The following is the text:

Mad! Mad! All the world's mad!
Where'er inquiry dives,
In town and world's archives,
And seeks to learn the reason
Why people strive and fight,
Both in and out of season,
In fruitless rage and spite,
What do they gain for all their pain?
From foes when racing, they think they're chasing;
Screaming in pain, they cannot hear,
When their own flesh their fingers tear,
Joy's phantom still embracing!
What tongue the cause can phrase?
'Tis just the same old craze;
Naught haps without it ever,
In spite of all endeavor!
Pause doth it make,
With sleep it but acquires new force;
Soon it will wake,
Then lo! who can control its course?
Old ways and customs keeping,
How peacefully I see,
My dear old Nurnberg sleeping
In midst of Germany!
But on one evening late,
To hinder in some fashion
The youthful follies of passion,
A man troubles his pate:
A shoe-maker all unknowing
Sets the old madness going.
How soon from highways and alleys
A raging rabble sallies!
Man, woman, youth and child,
Blindly fall to as if gone wild;
And ere the craze lose power,
The cudgel blows must shower;
They seek with fuss and pother
The fires of wrath to smother.
God knows how this befell!
'Twas like some impish spell;
Some glow-worm could not find his mate;
'Twas he aroused this wrath and hate.
The elder's charm: Midsummer eve!
But now has dawned Midsummer day!
Let's see then what Hans Sachs can weave.
To turn the madness his own way,
To serve for noble works:
For if it still here lurks,
In Nuremberg the same,
We'll use it to such aim
As seldom's by the mob projected,
And never without trick effected.
(English version by H. and F. Corder.)



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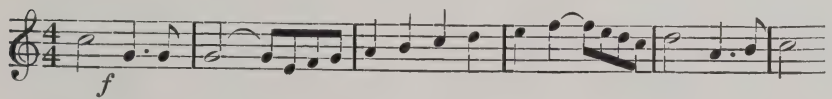
## 5 Prelude to "Die Meistersinger von Nurnberg"

*Richard Wagner*

The production of Wagner's only comic opera, "Die Meistersinger von Nurnberg" (The Mastersingers of Nuremberg), which is a satire upon the medieval German custom of trying to make singers as cobblers, tailors and other tradesmen and artisans are made, took place June 21, 1868. Many of the foremost musicians in the world were present and Wagner occupied a seat in the royal box of his patron, King Ludwig of Bavaria. The prelude, however, came to a public performance nearly six years before the complete opera was heard. It was first presented at a concert given by Wagner's friend, Wendelin Weissheimer in Leipsic, November 1, 1862.
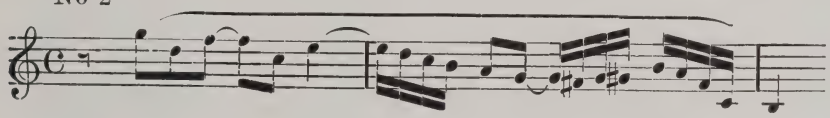
The prelude begins (sehr massig bewegt, C major, 4-4 time), with the grandiose theme

No 1



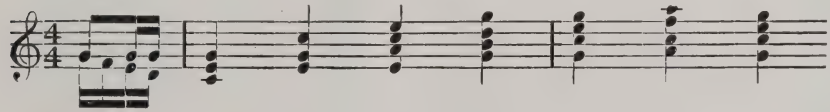

typical of the Mastersingers. After this has been heard there is brought forward a tender little theme in flute and clarinet

No 2



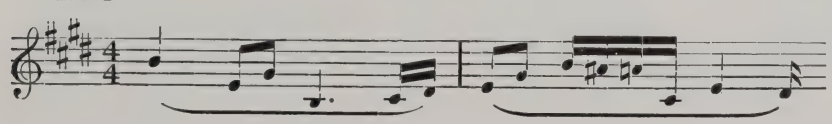
suggestive of the romance of Eva and her lover, Walther. This lasts for fourteen measures only, when another theme

No 3



characteristic of the Mastersingers appears in the wood-winds, the motive of which is intended to depict the banner of the Mastersingers, whereon is emblazened King David playing the harp, an outward and visible emblem of the pride and dignity of the Corporation. There is much working over of this majestic subject, and, at length, there appears in the first violins a theme taken from the Prize Song

No 4



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and intended to present the love of Eva and her knightly Walther. The passionate expression of this theme

No 5




is suddenly interrupted by a new idea, in which there is a humorous treatment of the opening subject in jerky staccato notes by the wood-winds. Soon follows a thunderous outburst in which the massive subject of the Mastersingers appears in the brass fortissimo. This leads into a remarkable contrapuntal combination of the principal themes (Nos. 1, 3 and 4), a restatement of the "Banner" motive in the brass, and a concluding presentation of the imposing subject with which the Prelude opens.

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Richard Czerwonky was born May 23, 1886, at Birnbaum, province of Posen, Germany. Through the influence of Willy Burmeister, who heard Czerwonky as a boy of ten play at Frankfurt, he chose the career of an artist and began his musical education in Berlin under the direction of Florian Zajic. After two years he entered the famous Royal Conservatory of Music, Berlin, studying under the special instruction of Andreas Moser and Prof. Joseph Joachim, graduating in October, 1906. While attending the above school he won several prizes, such as the Mendelssohn, Joachim, Hasse, and Beethoven.

His first success as soloist was gained with the Berlin Philharmonic Orchestra, followed by a tour of all the large German cities. In addition he has concertized in Russia, France, Holland, Sweden and Austria.

Mr. Czerwonky was brought to Boston by Dr. Carl Muck in 1907 as second concertmaster of the Boston Symphony Orchestra, and two years later accepted the position of concertmaster of the Minneapolis Symphony Orchestra which position he still holds.

---

## Second Symphony Concert

### Friday Evening, November 7, 1913, at 8:15

Soloist: RICHARD CZERWONKY, Violinist

Program

1. *Overture to "Jessonda" . . . . . *Spohr*
2. Symphony No. 2, in D major . . . . . *Brahms*

INTERMISSION

3. Concerto for Violin, "Symphony Espagnol" . . . . . *Lalo*
4. *Tone Poem "Finlandia" . . . . . *Sibelius*

Program subject to change

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Miss Evers, the President of the Conservatory, takes pleasure in announcing the appointment of Miss Ethel Dougherty to the position of Head of the Piano Normal Department.



Miss Ethel Dougherty must be regarded as a distinct acquisition to the musical colony of Minneapolis. She is an accomplished artist and a skilled teacher of both piano and of theory. A graduate of the Chicago Musical College under the great Liszt pupil, Arthur Friedheim, Miss Dougherty received in 1901 the degree of Associate in Music from the Victoria College of Music, London. Later she established the Dougherty School of Music at Rock Island, Illinois, as Director of which she won the experience which ably equips her to take charge of a most important department of the Conservatory—the one training piano students for the profession of teaching. In 1907 Miss Dougherty went to Europe where for five years she devoted herself to the study of the Piano under Moszkowski and other masters. During this entire period she made a thorough study of theory at the Paris Conservatoire. Miss Dougherty comes to the Conservatory from Beaver College, Pennsylvania, where in 1912 and 1913, she held the position of Director of the Department of Theory.

Miss Evers also announces the appointment of Mr. Walton Pyre to the position of Director of the School of Expression and Dramatic Art.



Mr. Pyre comes to his new position with an enviable reputation achieved as an artist on the dramatic stage and on the Lyceum platform. For two years he was a member of the faculty of the University of Wisconsin, his Alma Mater. For four years, following, he appeared in important roles in the Otis Skinner Company, for two years with Ada Rehan and with several other present day stars. In addition to this valuable preparation in his art gained through association with great artists, Mr. Pyre is further equipped by several years of experience as a star in standard plays, and as actor and Stage Director in excellent stock companies in Baltimore, Milwaukee, and New Orleans. Throughout his stage career Mr. Pyre made annual tours as a reader and impersonator.

# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor



LUCILLE STEVENSON, Soprano

Soloist at the

FIRST POPULAR CONCERT

Few singers enjoy a greater popularity than Lucille Stevenson, soprano, of Chicago, Ill., and none are less in need of an introduction to Minneapolis audiences. There is scarcely an important musical organization or club in this country before which Miss Stevenson has not appeared and in each instance her success has been instantaneous. She was soprano soloist with the Minneapolis Symphony Orchestra during the spring tours of 1910, 1911, and 1912, leaving, on conclusion of the last mentioned tour for Paris, where she spent a season coaching with her former teacher, Charles King Clark. While in France she gave several recitals which won the unqualified approval of the French critics. The present engagement will be Miss Stevenson's first appearance in Minneapolis since her return from abroad last spring.

## First Popular Concert

### Sunday Afternoon, October 26, 1913, at 3:30

Soloist: LUCILLE STEVENSON, Soprano

Program

1. Coronation March, from "Die Folkunger" . . . . *Kretschmar*
2. Overture to "Oberon" . . . . . *Weber*
3. *"Kol Nidrei," Old Hebrew Chant . . . . . *Bruch*
4. Aria—"Ave Maria," from "Cross of Fire" . . . . *Bruch*
5. Suite, Op. 42, "Woodland Sketches" . . . . . *MacDowell*
   a. In a Haunted Forest
   b. Summer Idyl
   c. In October
   d. Forest Spirits
6. **Prelude to Act II of "Cyrano" . . . . . *Damrosch*
   (Cyrano's letter to Roxane)
7. Arioso—"One Fine Day," from "Madame Butterfly" . . *Puccini*
8. Invitation to the Dance . . . . . *Weber-Weingartner*

Program subject to change

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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor



CORDELIA LEE, Violinist

Soloist at the

SECOND POPULAR CONCERT

Cordelia Lee was born at Aberdeen, So. Dak., of Norwegian parentage. Her unusual musical talent prompted her parents to move to Minneapolis when she was ten years old and here she began her first serious study of the violin, under the direction of Heinrich Hoevel. At the end of four years she was taken to Prague where she studied three years with Sevcik, continuing her studies later with Thibaud, Kreisler and Ysaye and finally with Leopold Auer in St. Petersburg. Her first public appearance was with the Berlin Philharmonic Orchestra followed by a tour which embraced the principal continental cities including Vienna, Prague, Dresden, St. Petersburg, Moscow, Riga, Frankfurt on the Main and others, and the principal cities of Great Britain, especially London where she is a great favorite. Miss Lee also spent part of one season touring in Asia. At the close of a concert given under the protection of the royal family of Russia at St. Petersburg she was decorated with the Russian order of the Red Cross surmounted by the royal crown of Russia.

Miss Lee opens the present, her first, American tour with a recital in Aeolian Hall, New York, Thursday, Oct. 23, and later will appear with the New York Philharmonic Society, Joseph Stransky, conductor.

## Second Popular Concert

### Sunday Afternoon, November 2, 1913, at 3:30

Soloist; CORDELIA LEE, Violinist

Program

| | | |
|---|---|---|
| 1. | "Rakoczy" March | *Berlioz* |
| 2. | *Overture to Masaniello" | *Auber* |
| 3. | ***Suite—"Scenes Historiques" | *Sibelius* |
| 4. | Concerto for Violin, No. 1, in G minor | *Bruch* |
| 5. | "Bacchanale," from "Samson and Delilah" | *Saint-Saens* |
| 6. | **Scene and Valse from Ballet "Gretna-Green" | *Guiraud* |
| 7. | Polonaise No. 2, in E major | *Liszt* |

Program subject to change

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| **SYMPHONIES** | |
| Hugo Alfven | **Symphony No. 2, in D minor |
| Arthur Hinton | **Symphony No. 2, in C minor |
| Henry Hadley | *Symphony No. 4, "North, East, South and West" |
| Rachmaninow | *Symphony in E minor, Op. 27 |
| Schumann | *Symphony No. 3, in E flat major, "Rhenish" |
| Beethoven | Symphony No. 3, in E flat major, "Eroica" |
| Beethoven | Symphony No. 5, in C minor |
| Brahms | Symphony No. 2, in D major |
| Brahms | Symphony No. 4, in E minor |
| Cesar Franck | Symphony in D minor |
| Tschaikowsky | Symphony No. 5, in E minor |
| **SYMPHONIC POEMS** | |
| Debussy | *Prelude to "L'Apres-Midi d'un Faune" |
| Rachmaninow | *Symphonic Poem, "Die Toteninsel," Op. 29 |
| Saint-Saens | *Symphonic Poem No. 4, "La Jeunesse d'Hercule" |
| Rich. Strauss | *Rondo—"Till Eulenspiegel's Merry Pranks," Op. 28 |
| Rich. Strauss | **Festival Prelude, Op. 61 |
| Tschaikowsky | *Fantasia—"Francesca da Rimini," Op. 32 |
| **SUITES** | |
| Charpentier | *Suite—"Impressions d'Italie" |
| Dohnanyi | *Suite Op. 19 (New) |
| Foote | *Suite—Four Character Pieces, Op. 48, from the "Rubaiyat of Omar Khayyam" |
| Sinigaglia | *Suite—"Piemonte" Op. 36 (New) |
| Sibelius | *Suite—"Scenes historiques" (New) |
| **MISCELLANEOUS** | |
| Delius | *A Dance Rhapsody |
| Hahn | *Suite for Wood-winds, Harp and Piano |
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| Ravel | *"Valses Nobles et Sentimentales" |
| Stenhammar | *"Midwinter," Op. 24 |
| Wagner | *"Schmiedelieder" from "Siegfried" |
| Weidig | *Capriccio (New) |
| Oldberg | *Overture "Francesca" |

### SOLOISTS—Dates and Repertoire

| | | |
|---|---|---|
| Nov. 7. | Richard Czerwonky. | Violin Concerto, "Symphony Espagnol" - - *Lalo* |
| Nov. 21. | Katharine Goodson. | *Piano Concerto, A minor - - - - *Paderewski* |
| Dec. 5. | Johanna Gadski. | Soprano. To be announced. |
| Dec. 19. | Cornelius van Vliet. | Cello Concerto, D major - - - - - - - *Haydn* |
| Jan. 2. | Eugene Ysaye. | *Violin Concerto No. 3, D major - - - *Mozart* |
| | | Violin Concerto No. 1, G minor - - - *Bruch* |
| Jan. 16. | Julia Claussen. | Contralto. To be announced. |
| Jan. 30. | Fritz Kreisler. | Violin Concerto, D major - - - - - *Beethoven* |
| Feb. 13. | Teresa Carreno. | Piano Concerto, No. 5, E flat major - *Beethoven* |
| Feb. 20. | Harold Bauer. | *Piano Concerto, No. 1, D minor - - - *Brahms* |
| Mch. 13. | Mischa Elman. | Violin Concerto, D major - - - - - - *Brahms* |
| Mch. 27. | Emma Loeffler. | Soprano. To be announced. |

Soloists numbers subject to change.

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All sales for individual Friday evening concerts will open on the preceding Monday at 9 a. m.

All sales for individual Sunday afternoon Popular Concerts will open on the preceding Thursday at 9 a. m.

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Check rooms are maintained on the main floor, first and second balconies for the accommodation of patrons, free of charge.

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Ladies' retiring rooms and men's smoking rooms on the first and second balconies.

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EMERGENCY EXITS—Red Lights indicate exits which lead either to court between office building and Auditorium, to alley or to Eleventh Street.

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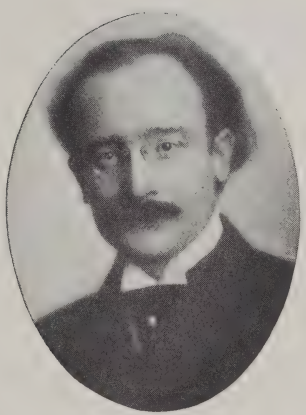
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# The Minneapolis Symphony Orchestra

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## Friday, November 7, 1913, at 8:15

## Soloist: RICHARD CZERWONKY, Violinist

### PROGRAM

1 *Overture to "Jessonda" . . . . . *Spohr*

2 Symphony No. 2, in D major, Op. 73 . . . . . *Brahms*
I Allegro non troppo
II Adagio non troppo
III Allegretto grazioso (quasi andantino)
IV Allegro con spirito

INTERMISSION

3 Concerto for Violin and Orchestra, Op. 21, "Symphonie Espagnole" . . . . . *Lalo*
I Allegro non troppo
II Scherzando-Allegro molto
III Andante
IV Rondo-Allegro

4 **Tone Poem—"Finlandia" . . . . . *Sibelius*

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# Program Notes

## 1 Overture to "Jessonda", Op. 63 . . *Ludwig Spohr*

(1784-1859)

Of the eleven operas composed by Spohr, "Jessonda" enjoyed for many years the greatest popularity, although there were other works, "Faust" and "Zemire und Azore," for instance, to which were given great public admiration.

The conception of "Jessonda" as an opera occurred to Spohr during his visit to Paris in the winter of 1820. He himself explains in his autobiography how he was led to the choice of this subject:

"On a tedious, rainy day, which in that muddy city renders it impossible to go out of doors, I asked my landlady to lend me a book to read. She brought me an old, well-thumbed romance, 'La Veuve de Malabar.' I found its interesting matter would well permit of its adaption to an opera, and I purchased it of her for a few sous in order to make a trial of it. While in Paris and during the journey home I turned over in my mind the most favorable form for the composition of the opera, and began immediately after my return to Gandersheim to make the cast of a scene. In such hours as I did not feel disposed to work on the composition of the Mass I progressed with it, and by the time I removed with my family to Dresden I had nearly completed it. I now reconsidered and worked over anew this sketch with renewed zeal, decided in the most precise manner what should take place in each scene, and then looked out for a poet who would feel disposed to write the opera according to this plan. Such a person I found in Mr. Edward Gehe, who readily entered into my ideas. In this manner originated the text of the opera, 'Jessonda'."

The composition of the opera was interrupted by the removal of Spohr from Dresden to Cassel, in which city he had been appointed conductor at the newly-built Court theater erected by William II, Elector of Hesse-Cassel. Spohr arrived at Cassel on New Year's Day, 1822, with the text of the first act of "Jessonda" already completed by Gehe. He was busily engaged with the composition of the opera at different periods of the year, and finished it in December, 1822.

"If I expect more from this opera than from the earlier ones," wrote Spohr to Speyer, of Frankfort, January 26, 1823, "it is because of my greater experience, and the inspiration I felt in the study of almost every number of the successfully written libretto."

The overture, an air for "Jessonda," and the duet—long exceedingly popular—"Schones Madchen wirst mich hassen"—sung by Nadori and Amazili, were interpreted at one of the subscription concerts in Cassel during this winter.

The production of the opera did not take place until July 28, 1823, when it was given its first hearing at a festival performance in honor of the Elector's birthday.

The success was so great that, while it was contrary to Court etiquette to applaud anything or anybody except the Elector, when he attended the theater on a birthday celebration, the audience was constrained to burst into a storm of applause at the end of the first act, "and," writes Spohr, "etiquette was forgotten for the remainder of the evening."

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In 1824 (February 9) Spohr conducted a first performance of "Jessonda" at Leipzig, at which the success at Cassel was repeated. The overture and several of the numbers of the opera were encored, "and at the conclusion of the first act," wrote Spohr, "a speaker stood up in a box on the first tier and addressed me in a speech, in which he characterized me as a 'true master of German art,' and called upon the audience to give me a 'Drei mal hoch.' This actually took place, with a flourish of trumpets and kettledrums in a tutti such as I thought would bring down the walls of the theater."

The story of the opera is concerned with the adventures of Jessonda, the young widow of an aged Rajah in Malabar, who, upon the death of her husband, is doomed, according to the Brahmin law, to be burnt with him. In former days Jessonda had loved and had been loved by the Portuguese General, Tristan d' Acunha, but they had been separated, and the maiden had been forced into a union with the Rajah.

At this crisis in her life Jessonda learns that the Portuguese are besieging Goa, and that Tristan is at hand. The man recognizes Jessonda as she returns from a bath in the sacred waters of the Ganges, which waters are supposed to purify her for the approaching rite which must involve her death. Tristan has, however, entered into a truce with the enemy and he is unable to attempt the rescue of the woman whom he still loves. Nadori, a young Brahmin who has fallen a victim to the charms of Jessonda's sister, Amazili, brings to the Portuguese General the welcome news that his foes have been guilty of treachery, and Tristan, guided by the Brahmin, leads his soldiers with all haste to the temple, wherein, before the image of Brahma, Jessonda is about to be sacrificed by the high priest, Dandau. The girl is rescued, and she and Tristan, together with Nadori and Amazili, happily united, set sail for Portugal, and Goa knows them nevermore.

The overture to "Jessonda" is scored for two flutes (two piccolos), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings.

As in the case of the overtures to Weber's operas, this introduction to Spohr's dramatic composition employs for its subjects thematic material taken from the opera itself.

The overture commences with a lengthy Introduction (*Moderato,* E flat minor, 3-2 time), the opening subject of which is drawn from the chorus, "Kalt und starr, doch majestatisch," which begins the first act. After fourteen measures have been devoted to this matter, the time changes to 3-4 and the woodwinds bring forward a new idea, also borrowed from the opera itself, in which it is the theme of the soldiers' chorus, "Kein Sang und Klang auf dieser Welt," in the second act. The two subjects alternate, finally leading into the main movement (*Vivace,* E flat major, 2-2 time). The principal theme, which begins in the first violins, is with considerable modification, drawn from Jessonda's aria in the closing scene of the last act. Following a transitional passage, based on the opening theme, the second subject enters in the horn, in B flat major, its material also taken from Jessonda's air previously referred to. Accompanying this there are heard little interpolations of lively tune in the first violin. Development now follows, but the recapitulation is suggested rather than actually given presentation in the orthodox manner.

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## 2 Symphony No. 2, in D Major, Op. 73 . *Johannes Brahms*
(1833-1897)
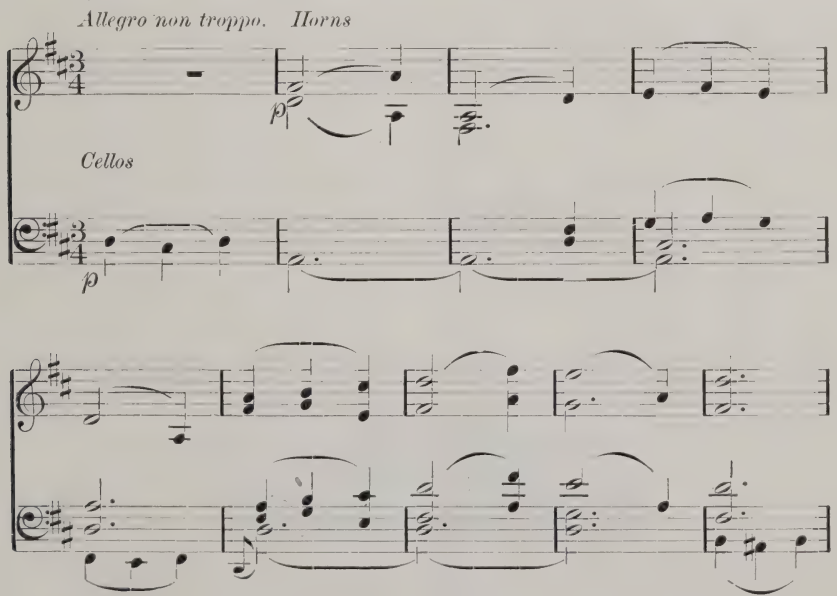
It was Johannes Brahms' Second Symphony that finally won for its composer the commendation and enthusiastic praise of Europe. There have been few composers who have demonstrated, to the same extent, the qualities of self-restraint and artistic reticence. Conscientious, reverent and scrupulously artistic in his attitude toward music, Brahms waited a quarter of a century before producing any composition in symphonic form. It is recorded that he spent more than ten years upon the writing of his first symphony, which was produced in 1876. Having given the world his initial utterance in this exacting, arduous and noblest form of composition, he produced his Second Symphony only about a year later. This work was completed at Lichtenthal during the summer of 1877, when Brahms was forty-four years of age.

Its first public performance in orchestral form was at a Philharmonic concert in Vienna, December 30th, 1877, under the baton of Hans Richter. There had been a previous performance of a four hand piano arrangement by Brahms and Ignaz Brull earlier in the same month. Of the instant success of this symphony in Vienna there was no doubt. Many critics who had found the First Symphony abstruse, academic and cold, waxed enthusiastic in their admiration of the second. They praised particularly the lovely third movement for its original melody and rhythm, and Hanslick, the dreaded arbiter of musical taste, called the symphony a masterpiece of art. Enthusiastic friends hailed Brahms as the artistic successor of Beethoven and his twenty-five years of patient and ripened experience reaped a reward which was a veritable triumph. In Leipsic the symphony met with a cordial, if not so enthusiastic, reception. At the Dusseldorf Rhine Festival of the same year Joachim conducted a performance of the symphony, when the Vienna triumph was repeated, and at Hamburg Brahms himself conducted a performance at which the delighted listeners threw flowers on to the stage.

### FIRST MOVEMENT.

The score of this symphony calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one tuba, kettledrums and strings. The first movement (*Allegro non troppo,* D major, 3-4 time), brings forward the principal subject at once, without any introduction.

No. 1






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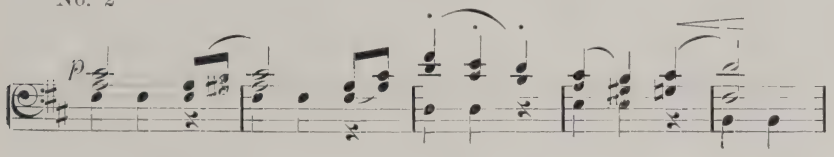
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The transitional passage leading to the second subject commences with a new and undulating melody in the first violins, the second subject entering some forty measures later in a broad and singing theme for the violoncellos.

No. 2




After a fascinating repetition of this in the woodwinds a second section of the same subject is introduced—a vigorous *Marcato* passage in A major—followed by a further presentation of the former theme given out by the violoncellos, this time accompanied by a little triplet figure in the flute. The principal theme is worked out with considerable elaborateness in the following development and more is heard of the undulating passage which led from the first to the second passage.

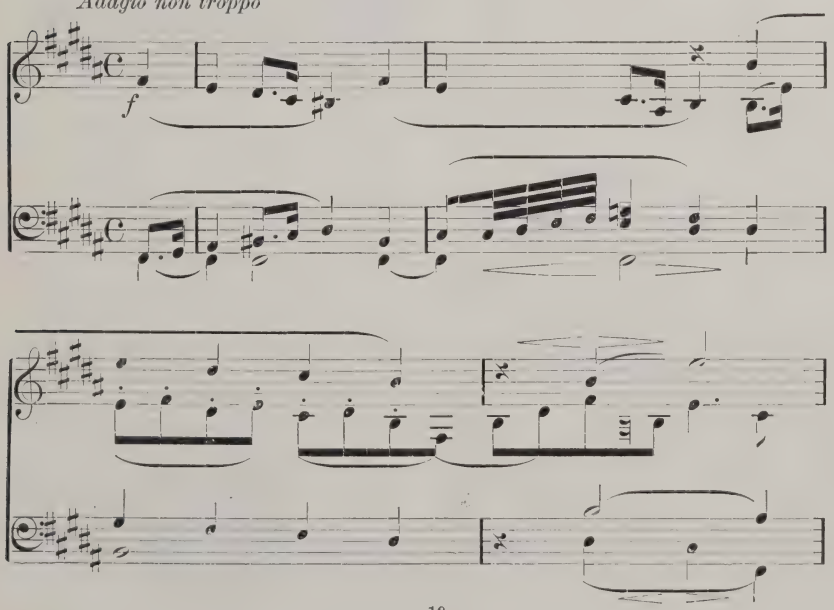
The recapitulation brings forward the same material, but its presentation is beautifully modified in instrumentation and the subjects are announced with many embellishments. At the conclusion of the second subject a *Coda* is introduced, its material being largely drawn from the opening theme, and ending with a tranquil chord in the wind instruments.

## SECOND MOVEMENT.

The second movement (*Adagio non troppo,* B major, 4-4 time), begins with a hauntingly expressive melody for the violoncellos, the first six measures being repeated by the first and second violins in unison.

No. 3

*Adagio non troppo*



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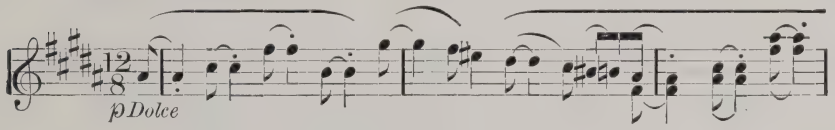
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An imitative passage which may be followed through the first horn, the oboes and the flutes, leads finally to the second theme (*L'istesso tempo ma grazioso,* 12-8 time).

No. 4

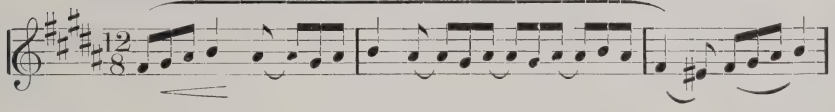
*Flutes and Oboes*




This, in turn, is succeeded by the following, heard in the strings

No. 5

*Espressivo*




and developed in the woodwinds with a counterpoint on the violas and violoncellos. After an elaborate development of this material a recapitulation of the former subjects is introduced, these being, however, considerably modified in length and in the manner of their presentation, the movement ending quietly with a suggestion of its opening melody.
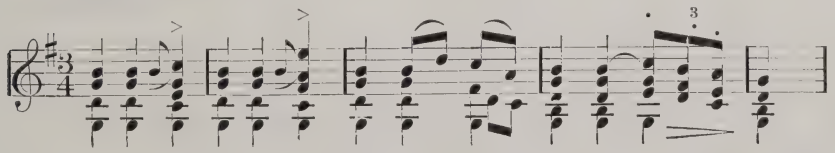
## THIRD MOVEMENT.

The third movement (*Allegretto grazioso, quasi andantino,* G major, 3-4 time), is written in the form of an *Intermezzo* with two episodes, or trios. Its principal theme is introduced by oboe, clarinets and bassoons with a *pizzicato* figure in the violoncellos.

No. 6

*Allegretto grazioso*

*Oboe*




This is followed by the first episode (*Presto, ma non assai*), which is really a variant of the opening subject first presented in the strings and then echoed by the woodwinds. After a modified repetition of the opening theme the second episode (3-8 time), is introduced. Following this the first theme is heard for the last time, beginning in F sharp major and modulating later to the original tonality of G major, in which key the movement closes.

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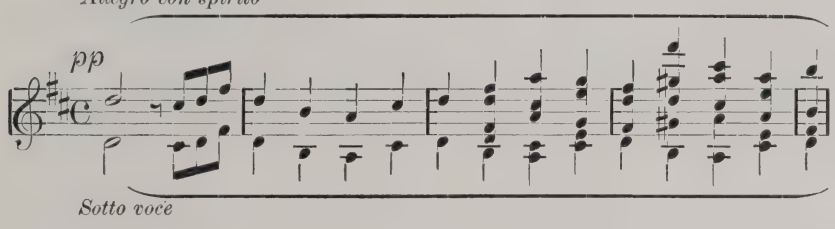
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FOURTH MOVEMENT.

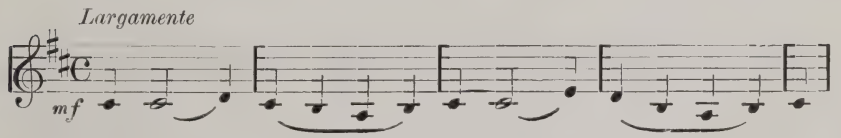
The finale (*Allegro con spirito,* D major, 2-2 time), is written in sonata form. Its principal subject opens in the strings:

No. 7




A long transitional passage leads to the second theme

No. 8




which is first allotted to the strings, being taken up afterward by the woodwinds with an accompanying figure in the strings derived from the first measure of the principal subject. Another striking use of this theme for full orchestra (*ben marcato*), is heard later and eventually leads to the development. This portion of the movement is occupied solely with a working out of the opening and closing measures of the principal theme.

The recapitulation presents two principal subjects in much the same fashion as that in which they appeared in the exposition. The symphony comes to a close with a long and elaborate *Coda,* the material of which is taken partly from the first measure of the second subject and partly from the opening measure of the first.

## 3 Concerto for Violin and Orchestra, "Symphony Espagnole", Op. 21 . . *Edouard Victor Antoine Lalo*

(1823-1892)

For some time before his death at the age of 69 this gifted composer enjoyed the distinction of being one of the most prominent musicians of his native country, France. His first studies were devoted to the violin at the conservatory in Lille, the place of his birth. In 1858 he went to Paris and straightway began to engage seriously in composition, a department of musical activity of which he was destined to become a brilliant ornament. In 1867, with the opera "Fiesque," he took part in a competition inaugurated at the Theatre Lyrique. This composition was accorded third prize by the jury of awards, and portions of it were afterward performed, in 1873, at a Concert Nationale. The ballet music also—under the name "Divertissement"—scored a fine success at Pasdeloup's Popular Concert of December 8, 1872. This opera was soon followed by a violin concerto which was produced by the distinguished Spanish virtuoso, Pablo de Sarasate, at the Concert Nationale of January



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18, 1874. Then came the work we are to hear this evening, which is dedicated to Sarasate and was first played by him at the Concert Populaire of February 7, 1875.

Lalo's position as a composer now being firmly established, he forthwith proceeded vigorously to cultivate his unusual talents in this direction. His next productions were an "Allegro Symphonique," the overture to an opera, "Le Roi d'Ys," a Concerto for violoncello and a Scherzo for pianoforte. Other compositions dating from this period are a Serenade and a Norwegian Fantasie for violin and orchestra and a Concerto Russe for violin. The grand ballet "Namouna" was produced March 6, 1882, at the Academie Nationale de Musique in Paris. This composition, which is said to be of a higher order than most works of its class, did not meet with the success which it seems to have deserved, and was withdrawn after fifteen presentations. Subsequently it was remodeled into an orchestral suite of five movements, in which form it is frequently played and enjoys universal popularity. Lalo's next undertaking of importance was the scoring of his opera "Le Roi d'Ys," the overture to which has been mentioned above. He also put forth a symphony, which was produced February 13, 1887, under the direction of the late Charles Lamoureux.

Lalo's talent was of an extremely individual kind, and was formed, not by the discipline of the Conservatoire, nor by the influence of professors, but by the direct study of such masters as Beethoven, Schubert and Schumann, for whom he had a special predilection. His chief characteristics were the expressive grace of certain ideas, the piquancy of some of his themes, and, above all, the richness and skill of his orchestrations. In addition, national feeling in music strongly appealed to Lalo, as is evidenced by his writing various orchestral and other works founded on the folk-songs of countries other than his own.

The brilliant work played by Mr. Czerwonky this evening, although called a "symphony" by the composer, is, to all intents and purposes a violin concerto. In its original form the score contains five movements, but of these it is customary to play only four, omitting the third, which custom will be followed this evening. The orchestral portion of the score calls for the following instruments: two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, side drum, triangle, harp and strings. The individual movements of the concerto are as follows:

I. (*Allegro ma non troppo,* D minor, 4-4 time.) The principal theme contains two divisions—a vigorous phrase set forth by the orchestra and the solo instrument successively, and a melody played, partly in triplets, by the solo violin with a *pizzicato* accompaniment in the strings. After some working over of this material the second subject, previously suggested in the bassoons, enters in the solo part in B-flat major. The development consists for the most part of bravoura passages for the violin. The recapitulation presents the principal subjects thematically as before, the second subject now appearing in D major. A short coda concludes the movement.

II. Scherzando. (*Allegro molto,* G major, 3-8 time.) The entrance of the solo violin is preceded by introductory material for the orchestra (pizzicato in the strings). A rhapsodical theme is played by the solo instrument, important use being made of a triplet figure first heard in the wind and later taken up by the violin. A second section of the movement is concerned with material partly suggestive of

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that which went before and partly new. The third division of the piece is devoted to a repetition of the first.

III. Intermezzo. This movement is omitted.

IV. (*Andante,* D minor, 3-4 time.) A sustained melody is given to the wind and later taken up by the strings. The violin enters with an expressive theme. Another and more florid section is also given to the solo instrument, which then brings forward again the melody with which the solo portion had begun. A tranquil coda brings the movement to an end.

V. Rondo. (*Allegro,* D major, 6-8 time.) The whole first part of the movement is founded on the figure which opens in the orchestra, and on the subject given to the violin, which is accompanied by the orchestral figure just referred to. A new idea (*poco piu lento*) is sung by the solo instrument in A major, following which the first material returns with passage work in the solo part. A brilliant coda closes the movement.

## 4 Tone Poem, "Finlandia", Op. 26, No. 7 . *Jean Sibelius*

(1865— )

This tone-poem was composed in 1894, and according to a statement made in the program book of the Russian Symphony Society, when the work was played by that organization, December 30-31, 1905, "Finlandia" "records the impressions of an exile's return home after a long absence."

The first performance in America of Sibelius' work was at a Metropolitan Opera House Concert, in New York, December 24, 1905. The Russian Symphony Orchestra played it six days later at Carnegie Hall. The thematic material of "Finlandia" suggests in places a folk-song origin. Sibelius has declared, however, that the themes are his own. "Like Glinka," wrote Mrs. Rosa Newmarch, author of Jean Sibelius, a Finnish Composer (1906), "Sibelius avoids the crude material of the folk-song; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk melodies. So far I have never used a theme that is not of my own invention. Thus the thematic material of "Finlandia" and "En Saga" is entirely my own'."

"Finlandia" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, kettledrums, bass drum, cymbals, triangle and strings. It opens (*Andante sostenuto*) with an introductory section for the brass. This is followed by a phrase for the woodwind, succeeded, in its turn, by one for the strings, serious in character. Allegro moderato. The strings return to the theme which opened the work. This leads to the main movement (*Allegro,* A flat major), in which the principal subject is vigorously announced. A second theme is given out by the woodwind, to be taken up later by the strings. Suggestions of the first subject return and there are reminiscences of the opening measures of the work.

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EMIL OBERHOFFER, Conductor



## KATHARINE GOODSON, Pianist

Soloist at the

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Katharine Goodson was born June 18, 1871, at Watford, Herts, England, and after various provincial appearances as a pianist, when only twelve years of age, went to the Royal Academy of Music, London, where she studied with Oscar Berringer from 1886 to 1892. She was under Leschetitzky in Vienna from 1892 to 1896, and on her return to England in the latter year made a great success at the "Popular Concerts," after which she gave an interesting set of recitals, and made a provincial tour in 1897. In that year and every year since, she played in various parts of the continent, her debut in Berlin taking place in 1899 and in Vienna in 1900. Last winter Miss Goodson scored a remarkable series of triumphs in Berlin and the principal cities of Norway and Sweden.

The present, is Miss Goodson's fifth American tour within the past seven years, while the approaching concert will be her fourth appearance in Minneapolis with the Orchestra.

In private life Miss Goodson is Mrs. Arthur Hinton whose second symphony will have its first American hearing at this concert.

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## Third Symphony Concert

### Friday Evening, November 21, 1913, at 8:15

### Soloist: KATHARINE GOODSON, Pianist

### Program

1 Overture to "Euryanthe" . . . . . *Weber*

2 *Symphony No. 2, in C minor . . . . . *Arthur Hinton*

3 Concerto for Pianoforte, in A minor, Op. 17 . . . . . *Paderewski*

4 **"Rapsodie Viennoise" . . . . . *Florent Schmitt*

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EMIL OBERHOFFER, Conductor



ELSA KELLNER, Soprano

Soloist at the

THIRD POPULAR CONCERT

Elsa Kellner is an American born artist and at present located in Milwaukee, Wis. At the age of fourteen she evinced great aptitude for the piano and it was the fond hope of her parents that she would some day be a great pianist. However, before she completed her studies she became interested in vocal work and developed such a beautiful, natural soprano, that, at the conclusion of her piano course she was sent to Berlin. Here she spent several years in vocal study, first with Mme. Etelka Gerster and later with Mme. Teresa Emmerich. Refusing several offers from continental opera houses, Miss Kellner returned to America, preferring to devote her talent to the concert stage. In this she has been highly successful, appearing in most of the large cities of the East and middle West with unfailing success. Next Sunday's concert will mark Miss Kellner's first appearance in Minneapolis.

## Third Popular Concert

### Sunday Afternoon, November 9, 1913, at 3:30

### Soloist: *ELSA KELLNER, Soprano

### Program

1 March of the Dwarfs, from Ballet "Laurin" . . . . . *Moszkowski*

2 Overture to "Le Roi d'Ys" . . . . . *Lalo*

3 Ballet Suite—"Dornroeschen" ("Sleeping Beauty") . . . . *Tschaikowsky*

a—The Lily Nymph b—Pas 'd Action c—Puss in Boots
d—Panorama e—Waltz

4 Aria—"Elsa's Dream" from "Lohengrin" . . . . . *Wagner*

5 "Under the Linden Trees", from "Scenes Alsaciennes" . . . . . *Massenet*

Clarinet: PIERRE PERRIER Cello: CORNELIUS van VLIET

6 **Three Swedish Dances . . . . . *Tor Aulin*

7 Songs: a—"Schlaff, holdes Kind" . . . . . *Wagner*
b—"Freudvoll und Leidvoll" . . . . . *Liszt*

8 "Scenes de Ballet" . . . . . *Glazounow*

*Program Subject to Change*

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*Miss Kellner's original date was Nov. 23. William Hinshaw, Baritone, member of the Metropolitan Opera Co., New York, whose appearance was announced for Nov. 9, will be the soloist Sunday, Nov. 23.



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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor



## GEORGIA KOBER, Pianist

Soloist at the

FOURTH POPULAR CONCERT

Georgia Kober was born in Ligonier, Indiana, but when a mere baby her parents moved to Chicago, which city has continued to be her home up to the present time. Even as a mere child her musical talent was most pronounced, so that at a very early age she began the study of the piano, first under the care of an elder sister, herself a very able pianist, and later under the direction of the late William H. Sherwood, whose untimely death two years ago was a great loss to musical America. Although Miss Kober has never studied abroad, having received her entire musical education in Chicago, she has been in close and intimate touch for many years with the leading European and American artists and from them has absorbed the best traditions of the great masters. Her concert engagements have made her a familiar figure in the East, South and Middle-West, though this will be her first appearance in Minneapolis.

## Fourth Popular Concert

### Sunday Afternoon, November 16, 1913, at 3:30

### Soloist: GEORGIA KOBER, Pianist

### Program

| | | |
|---|---|---|
| 1 | Coronation March | *Svendsen* |
| 2 | *"Roma," Third Suite for Orchestra | *Bizet* |
| 3 | Concerto for Pianoforte, in A minor | *Grieg* |
| 4 | Symphonic Poem No. 3, "Danse Macabre" | *Saint-Saens* |
| | Violin Obligato: RICHARD CZERWONKY | |
| 5 | *Scene and Waltz, from Ballet, "Gretna-Green" | *Guiraud* |
| 6 | Overture to "Tannhauser" | *Wagner* |

*Program subject to change*

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1 *Halvorsen* . . . . March of the Bojars
2 *Svendsen* . . . . Norwegian Rhapsody
3 *Grieg* . . . . *a* March of the Dwarfs; *b* Nocturne; *c* Imps Chasing Peer Gynt

**SWEDEN**

1 *Soedermann* . . . . Wedding March
2 *Alfven* . . . . Midsummer "Wake"
3 *Hallen* . . . . Evening Twilight
4 *Tor Aulin* . . . . Swedish Dances

**FINLAND**

1 *Jaernefeldt* . . . . Prelude
2 *Sibelius* . . . . *a* Swan of Tuonela; *b* Love Song; *c* At the Drawbridge; *d* Valse Triste; *e* Tone Poem—"Finlandia"

*Program Subject to Change*

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Second Concert, Friday, December 12, Russian Program
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## Soloist: KATHARINE GOODSON, Pianist

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### PROGRAM

1 Overture to "Euryanthe" . . . . . *Weber*

2 *Symphony No. 2, in C minor . . . . . *Hinton*

I Andante e maestoso: Allegro non troppo
II Andante
III Allegro vivace
IV Moderato e maestoso: Allegro vivace e energico

INTERMISSION

3 **Concerto for Pianoforte and Orchestra, in A minor, Op. 17 . . . . . *Paderewski*

I Allegro
II Romanza—Andante
III Allegro molto vivace

4 Overture—"Carneval", Op. 92 . . . . . *Dvorak*

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*Important Announcements—Pages 29, 31, 33 and 35*

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# Program Notes

## 1 Overture to "Euryanthe" . . *Carl Maria von Weber*

(1786-1826)

Weber has been called the "Father of German romantic opera," and there is no doubt that the influence of this prolific, inventive and essentially dramatic composer has been far greater than the infrequent performances of his operas would indicate. He suffered, in common with many other composers, from an unfortunate choice of libretti, "Der Freischuetz," being the only one of his seven operas to survive in its entirety. His overtures, however, form one of the most important and beautiful chapters in modern musical history, those most frequently heard being "Der Freischuetz," "Euryanthe," "Oberon," and the "Jubel Overture," the latter a detached work written to celebrate the fiftieth anniversary of the accession of Frederick Augustus I, King of Saxony, in 1818.

"Euryanthe" was Weber's sixth opera and was first produced in Vienna in 1823. The libretto, which is stilted, ultra-romantic and unconvincing, was written by Helmine von Chezy, an eccentric poetess of Dresden, whose weak text is also held responsible for the failure of Schubert's "Rosamunde." The resemblance of its plot and that of "Lohengrin" has led to the expression that "the puppets of 'Euryanthe' became the human beings of 'Lohengrin.'" Since an understanding of the overture to "Euryanthe" will be assisted by some knowledge of the story with which it is concerned, the following resume of the narrative is here presented:

> Euryanthe is betrothed to Count Adolar. In a hall of the palace of King Louis of France the count sings the praises of his promised bride; but Lysiart, Count of Forest and Beajolais, challenges the fidelity of the maiden, and asserts that he can win her should he care to try. Adolar stakes his lands and fortune on the faithfulness of Euryanthe, and demands that his friend shall show some proof of his victory, should he win one.
>
> In her castle at Nevers, Euryanthe has given refuge to Eglantine de Puiset, the daughter of a mutineer. This woman is enamoured of Adolar, and under the pretense of friendship for her benefactor she secretly determines to effect her downfall, and the rupture of her attachment to Adolar. Herein she is assisted by Lysiart, who has unsuccessfully attempted to gain the favor of Euryanthe. To Eglantine, Euryanthe has confided a secret given her by Adolar. The latter's sister, Emma, had lost her lover in battle, and had killed herself by drinking poison from a ring. Her soul could find no rest until the ring, lying in her tomb, should be moistened with the tears of an injured and innocent maiden. Eglantine visits the tomb, abstracts the ring and gives it to Lysiart. The latter then displays the jewel to Count Adolar, who is convinced that his betrothed is unfaithful, since she must have betrayed the secret known to him and her alone. He takes Euryanthe into the desert intending to kill her; but they are attacked by a serpent and the girl throws herself between the reptile and her lover. Adolar kills the serpent; but he cannot find the heart to kill her who would have given her life for his. He leaves her to her fate. Euryanthe is found by the king and his hunters, and to the monarch she unfolds the story of her woe and the treachery of Eglantine. In the meantime Eglantine has become affianced to Lysiart, and the wedding is about to be celebrated in the castle of Nevers, when the woman is suddenly stricken with hysterical remorse. She thinks that Euryanthe appears to her as a ghost, and in her ravings divulges the plot. Lysiart in fury slays his bride, but he is at once seized by order of the king, who enters with Adolar as Eglantine breathes her last. Explanations follow, and Euryanthe, who makes her appearance at that moment, is once more taken to the heart of her beloved.

The overture to "Euryanthe" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums and strings. The works open impetuously, *Allegro marcato, con moto fuoco,* E-flat major, 4-4 time, with a brilliant theme in the strings. The subject contains a second section, omitted in the recapitulation, which appears in the wind instruments eight bars after the opening. This theme is taken from the first act of the opera, where it forms part of Adolar's aria, "Ich bau auf Gott und meine Euryanthe." The second theme, in B-flat major, is announced by the first violins in a tender melody taken from another aria of Adolar, sung in the second act, "Wehen mir Luefte Ruh." Material from the first portion of the principal theme returns *fortissimo.* Following a *diminuendo,* this section of the work comes to an end. There is a

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pause, following which are interpolated fifteen measures, *Largo.* At this point of the overture, and to the mysterious music of the divided strings, Weber had intended to disclose a picture on the stage of Emma's tomb, with Euryanthe kneeling in prayer at her coffin, adding an eerie touch by having the dead woman's ghost appear. The situation, in Weber's day, was never carried into effect, though it has been occasionally tried in later presentations. Following the *Largo* appears the development section, *Assai moderato,* a working out of the second portion of the principal theme, inverted, in the basses, and imitated by a fugato in the second violins and violas. In the succeeding recapitulation the fiery principal theme is given out as before. The second subject, now in E-flat, is presented *fortissimo* by the first violins. The work concludes with a brilliant coda.

## 2 Symphony No. 2, in C Minor . . *Arthur Hinton*

(1869- )

In England at present, or better stated, in London, there resides a group of English composers who are doing more to advance English musical art than any previous group of the past century. It is difficult to pick up and read a musical magazine these days without having our attention attracted by articles reviewing musical events in London and other English cities, and in each case we find prominent mention of such names as Elgar, Scott, Hinton, Grainger, Holbrooke, O'Neill, Delius, and others. It is interesting to note that these names appear with increasing frequency on the programs of our symphony orchestras and other concerts. Arthur Hinton, whose second symphony will have its first performance in America this evening, has on two previous occasions figured on the programs of the Minneapolis Symphony Orchestra, the first time during the sixth season when Katharine Goodson, tonight's soloist, played his concerto for piano, Op. 24, D minor, and again during the eighth season when Mr. Oberhoffer conducted Mr. Hinton's "Scenes from 'Endymion.'"

Arthur Hinton, born at Beckenham, Kent, November 20, 1869, was educated at Shrewsbury School, and at first intended for a commercial career. With his father's consent, however, he was entered at the Royal Academy of Music, London, where he studied the violin with Sainton and Sauret, and composition with F. W. Davenport. Following his three years' course, he was appointed a subprofessor of the violin, and after three years more in London, he went to Munich to study with Rheinberger. His first symphony, in B-flat, was played at a Conservatory concert there, under the composer's direction. Some time was spent at Vienna, Rome, and Albano, and the fruits of this stay on the continent were an opera, "Tamara," in two acts, an orchestral fantasie, "The Triumph of Caesar," and other things. The Fantasie was played at a concert given by a group of young English composers in the Queen's Hall in December, 1896. Since that time the composer has lived in London as a conductor and in the general exercise of his profession. In addition to the works already mentioned, his chief works are as follows: "Magyar Elet," suite for small orchestra; "Porphyria's Lover," romance for orchestra; Pianoforte Trio in D major; Sonata in B-flat for violin and piano; Suite in D major for violin and piano; Scherzo for piano, violin and 'cello; "Chant des Vagues," for 'cello; tenor scena from "Epipsychidion"; operettas for children, "The Disagreeable Princess," and "Saint Elizabeth's Rose"; songs, among them two volumes of songs by Blake, and many compositions for the piano.

The symphony on the program this evening was composed in 1905 and was first played in London, in December of that year, under the direction of Sir Charles Stanford. It is in the usual four movements, the *Allegro vivace* taking the place of the customary Scherzo as the third movement. The work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, tympani, bass drum, cymbals and strings.

### FIRST MOVEMENT.

The first movement, *Andante e maestoso,* C minor, 3-4 time, opens with a short introduction of twenty-four bars with a subject for horns and trumpets which appears throughout all four movements of the symphony in different guises. The rhythmic character of this motto-theme makes it easily recognizable.



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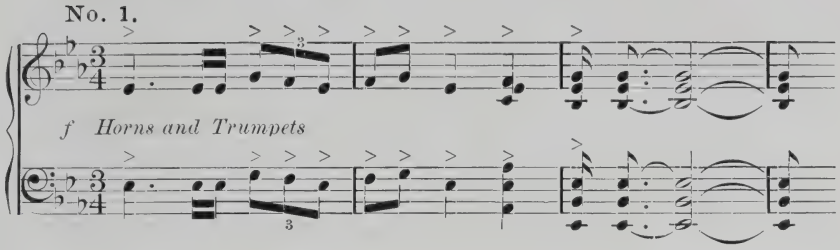
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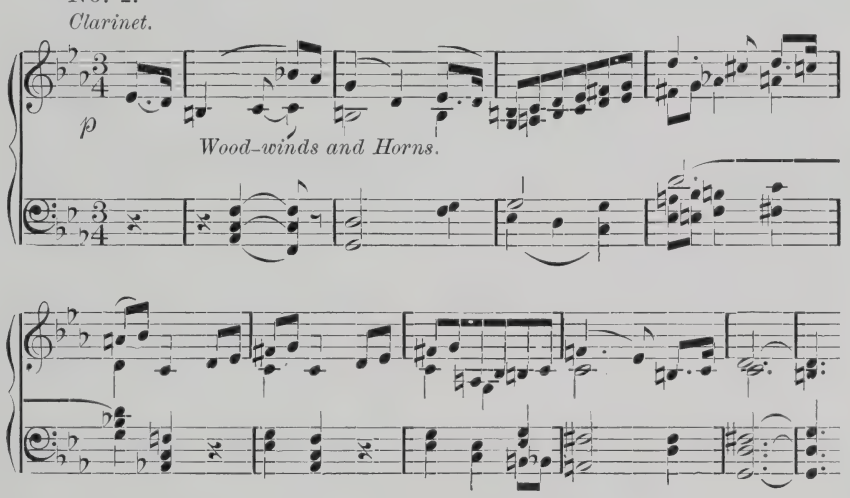
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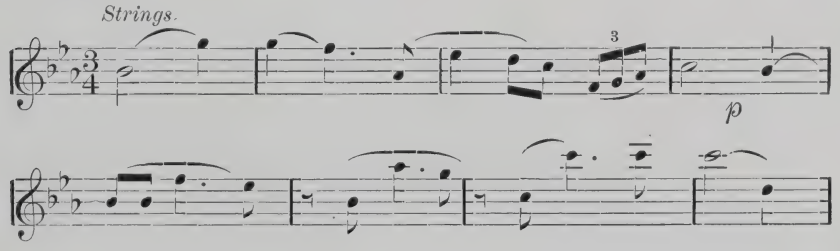



Repetition a third higher and a continuation *piano* in the wood-wind, with *pianissimo* accompaniment in the strings, leads shortly to a pause, after which the principal subject enters *Allegro non troppo* (No. 2), in the clarinet, accompanied by wood-wind and horns.

No. 2.



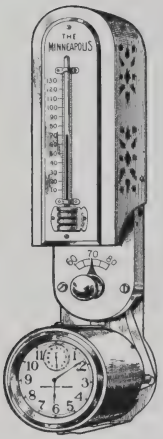

After a few bars continuation by strings and wood-wind, comes an *Animato,* which is easily traceable to the opening bars of the subject, and used in imitation. This shortly takes again another form, which, after a dialogue between the strings and wood-wind, rises to a *fortissimo,* with short phrases of the subject in the brass, and rapid scale passages for the strings. This dies away, and a short reminiscence of the motto-theme (No. 1) leads to the entry of the second subject proper (No. 3).

No. 3.

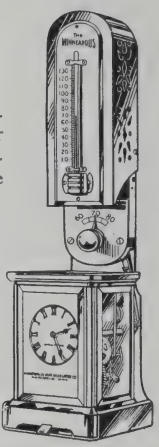


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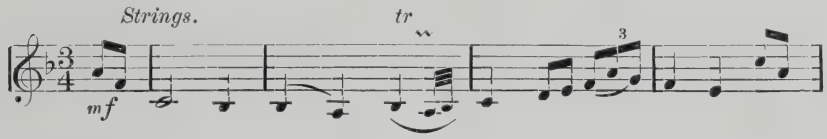
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After an impassioned continuation of this, the development section commences with a sudden *fortissimo* for the full orchestra, the first subject (No. 2) supplying the material. In this section, the first four notes of No. 2 very largely form the basis of the music, appearing both as melody, in augmentation, and also in a *Scherzando* form, and later on, where a *fortissimo* is reached, as a brilliant figure of accompaniment in the strings to a descending scale passage for brass. The motto-subject reappears in the bassoon with a new rhythm which is made much of. This ultimately rises to a climax, and then gradually dying away, the return of No. 2, in an augmented form, brings us to the final section of the movement. What follows is very different from the first statement, but holds strongly to the subject-matter: the second subject reappears in the cellos, and after being dealt with, also in a shortened form, and after an allusion to No. 2 by the oboe, we reach a coda founded on the motto-theme, which brings the movement to a brilliant conclusion.

## SECOND MOVEMENT.
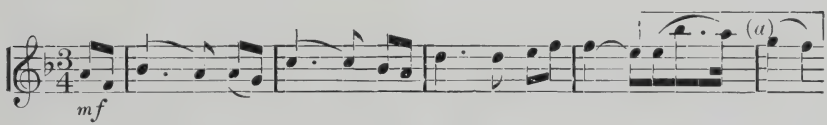
This movement, *Andante,* F major, 3-4 time, opens with a melody in two sections for strings, the first on the G string of the violins.

No. 4.
*Andante.*



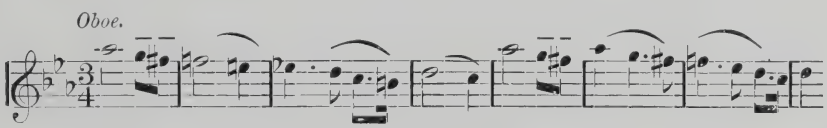

and the second,

No. 5.




The passage marked (*a*) is made much use of, and in conjunction with No. 5 is heard a countertheme in the horns in octaves. After somewhat expansive treatment, a second subject, of a chromatic character, appears in the oboe (No. 6),

No. 6.




and after its continuation in the cellos, there follows quite a lengthy development of this episode, which rises to a *fortissimo* announcement of it in its original form. An *accellerando* follows, leading—suddenly *piano,* to an *Allegro agitato* where the wood-winds have a variation of the theme, with a rapid semiquaver accompaniment in the strings. This once more increases to a *fortissimo,* and through the theme is heard the motto-subject (No. 1) in the trombones and trumpets. Gradually calming down, the first subject (No. 4) now returns in the cellos, No. 5 following in the violins: the horns take up the motive and the movement ends with a last reference to the subject in the solo clarinet.

## THIRD MOVEMENT.

*Allegro vivace,* G major, 3-4 time. Four bars of introduction lead to the announcement of the principal theme (No. 7).

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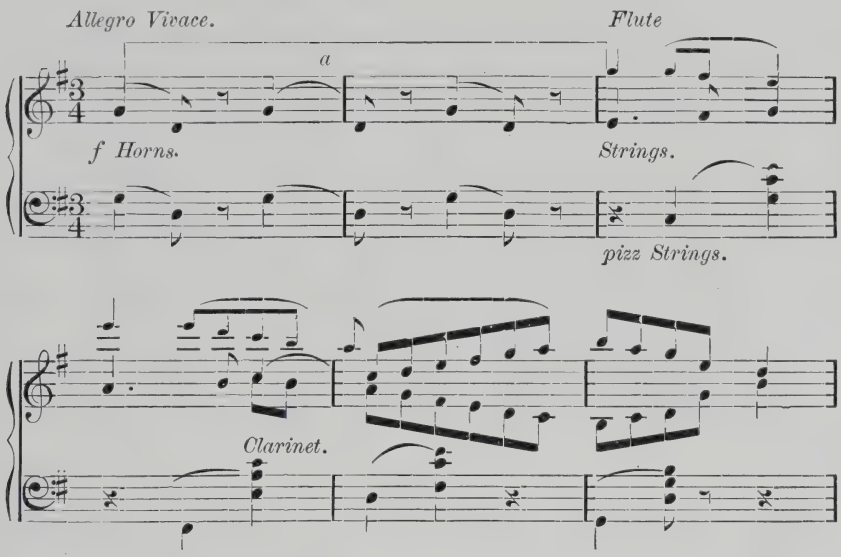
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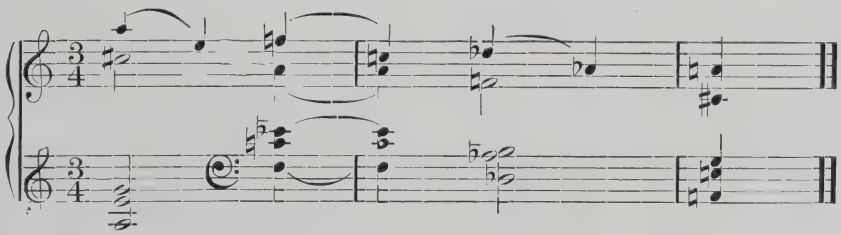


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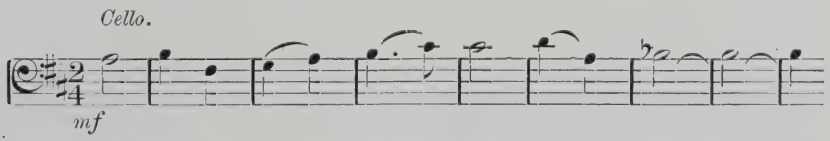



Cross-rhythms play an important part in this movement, and the first two bars in the horns (*a*) should be noted in this respect, as this phrase is of frequent recurrence in various forms. One of these which is frequently tossed about, especially between the wood-wind and strings, may be quoted:

No. 8.



The rhythmic figure of the third bar of No. 7 assumes an important role later as accompaniment to the *Trio* section of the movement. After repetition of the short first part, No. 7, (*a*) is heard in a new form of the cross-rhythm and shortly after this, a new episodical phrase is introduced. This material then carries the movement along until an interruption by the horns and trumpets with the motto-theme (No. 1). This, however, shortly dies away, and the wood-wind takes up the rhythmical figure of No. 7; this prepares the accompaniment, so to speak, of the subject of the *Trio* (No. 9), a broad melodic theme, which is now heard in the cellos.

No. 9.




The above mentioned figure of accompaniment remains almost throughout the *Trio,* now in one instrument, now in another. Two further short episodical sub-

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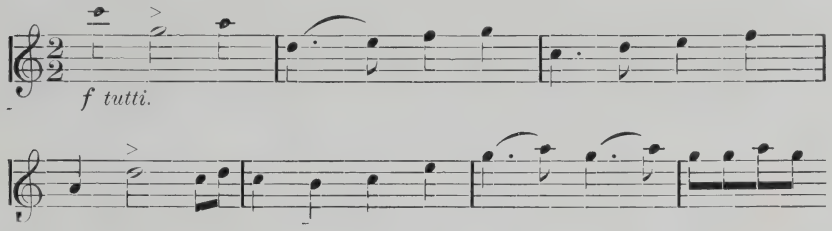
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jects are heard, and also, just before the return to the first part, the horn once more interrupts with the motto-theme. The last section will be easily followed and the short *Coda*—during which the theme of the *Trio* appears once more—ends with a bright and joyous *Animato* founded on the second part of No. 7.

FOURTH MOVEMENT.
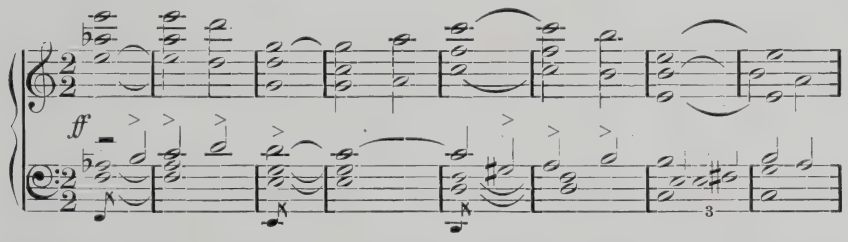
The Finale, *Moderato e maestoso-Allegro vivace e energico,* C major, 4-4 time, opens with the motto-theme (No. 1), this time in 4-4 time, in the trumpets *fortissimo,* with a continuation of the last bar in the horns, with full orchestral support. After a pause, it is taken up by the clarinet, and gradually a *fortissimo* is reached with a reminiscence of the principal subject of the first movement: this gradually dies away, and another pause, *pianissimo,* leads directly to the entry of the principal subject, No. 10.

No. 10.



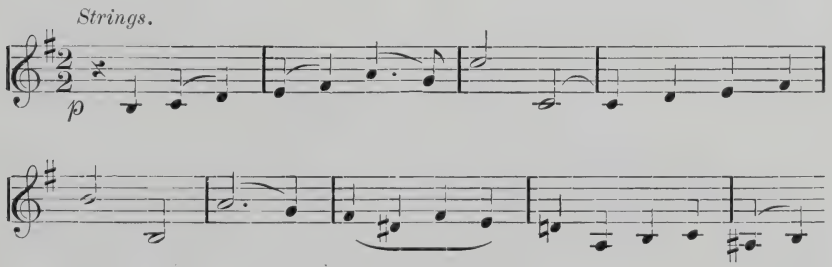

The two phrases of No. 10 are the basis of much that follows, each of them appearing in an individual way, apart from the subject proper. After some development of these, there appears an episode, No. 11.

No. 11.




which is followed by a short passage for trombones leading to a *stringendo*—almost *Recitativo*—for the cellos. A *ritardando* leads to the melodious second subject in G major (No. 12), for violins on the G string.

No. 12.




A short four-bar episode in the violas repeated by the wood-wind introduces a vigorous passage for horns and trumpets, *energico* (No. 13),



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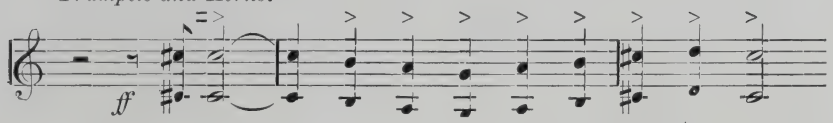
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No. 13.

*Trumpets and Horns.*




which is followed by a further reference to the second subject in an augmented and more emphatic form. A rapid scale passage in the strings brings us to the development section, which commences with No. 10; this is interrupted by fragments of No. 12, in the clarinet, accompanied by the second phrase of No. 10, in violas and cellos in octaves: after further treatment of No. 10 all the strings join in the figure of accompaniment to the wood-wind in No. 12. The development of No. 10 proceeds on vigorous lines, snatches of the motto-theme (No. 1) being heard, and the strenuous mood is kept up to the return of No. 10. The last part of the movement is curtailed, and the section commencing with the re-entry of No. 12 appears also in shortened form. This leads, after a *fortissimo* scale passage to a close in C, to the motto-theme in all the brass, *fortissimo*. Some rushing passages in the strings, which then take up the theme, gradually lead to a series of chords for the whole orchestra, and finally to a pause: a short *animato* of a brilliant character and based on No. 10 follows and brings the work to a jubilant close.

## 3 Concerto for Pianoforte and Orchestra, in A Minor, Op. 17—

### *Ignace Jan Paderewski*

(1860- )

This work by the great Polish pianist was first produced in this country during his second American tour (1892-1893), when he played it with the Boston, Thomas, and other orchestras. This evening's performance by Miss Goodson will be its first presentation here in Minneapolis, and the fact that Mr. Paderewski is to appear here in recital early next month lends additional interest to the occasion. Paderewski has not been prolific in the number of his compositions, especially those for orchestra, or piano with orchestra; in fact, his only purely orchestral composition being his symphony, Op. 24, in B minor, first performed in Boston during the season 1909-1910. His other orchestral compositions are the above concerto, for piano and orchestra, and the "Fantasie Polonaise," likewise for piano and orchestra. In addition to these must be mentioned his opera, "Manru," produced at the Metropolitan Opera House, New York, February 15, 1902.

His compositions have a distinct character of their own, and he must be a very severe self-critic, for while the minuet which made his name so popular is part of opus 14 (Six Humoresques de Concert, "Menuet en Sol, Sarabande, Caprice genre Scarlatti, Burlesque, Intermezzo Pollaco, Cracovienne fantastique") for piano, the "Polish" symphony, his last important work, is only numbered opus 24.

The A minor concerto played this evening is constructed upon classical lines, and in treatment as well as form gives evidence of sympathy with the chosen model. It is novel in melody, piquant in its rhythmic and harmonic features, and is cleverly orchestrated. The three movements are as follows:

I *Allegro*—A minor, 3-4 time.

II *Romanza-Andante*—C major, 2-4 time.

III *Allegro molto vivace*—A major, 2-4 time.

Ignace Jan Paderewski was born at Kurylowka, Podolia, Poland, November 6 (November 18, according to our calendar), 1860. He was at first a pupil of Raguski at the Warsaw conservatory. He made his first concert tour in 1876-1877,

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returning to Warsaw in 1879 to accept a position as teacher of the piano at the same conservatory from which he graduated two years previous. In 1881 he went to Berlin, where he studied under Urban and Wuerst, and finally to Leschetizky at Vienna in 1884. After a short time as professor in the conservatory at Strasburg, he returned to Leschetizky, and from 1887 onward, from the time of his debuts in Vienna and Paris, his career has been one continued triumph.

## 4 Overture "Carneval," Op. 92 . . *Anton Dvorak*

(1841-1904)

"The three overtures," writes Felix Borowski, "In der Natur," "Carneval" and "Otello," were written by Dvorak in 1891 as a cycle, and were originally intended to be performed together. In view of the fact that the titles of these pieces do not appear to possess the relationship that is peculiar to cyclic works, it must be explained that the three overtures were first written and performed under the general name of "Nature, Life and Love."

The first production of the overtures was at a farewell concert given to Dvorak, April 28, 1892, in the Rudolfinum at Prague, before the Bohemian master departed to take up his position as director of the National Conservatory in New York. The program, made up entirely of Dvorak's compositions, contained, in addition to the overtures, the Serenade for wood-wind, horns, violoncellos and double basses, two numbers from the vocal duets, "Klange aus Mahren," and two pieces for string orchestra. The concert hall was filled with a throng that took every opportunity of expressing to the composer, who conducted his own works, how great was its admiration for his gifts. At the conclusion of the performance there were wreaths and floral emblems handed to Dvorak, and the orchestra did him honor in a vociferous "tusch."

When Dvorak landed in America early in October, 1892, arrangements were made by which he should be presented to the American public at a grand concert in which new works of his own composition should be included. This performance took place October 21, at Music Hall, Fifty-seventh Street and Seventh Avenue, New York. The program was of a somewhat miscellaneous character. It began with "America," sung by a chorus of three hundred voices directed by R. H. Warren. Colonel Thomas Wentworth Higginson then delivered an oration which occupied itself with Columbus (who had discovered the American continent exactly four hundred years before), and the new world of music which was about to be explored by Anton Dvorak. There was a performance of Liszt's "Tasso," conducted by Anton Seidl, and Dvorak followed with the triple overture and a Te Deum specially composed for the occasion, and sung by Mme. de Vere-Sapio, Emil Fischer, and the chorus.

The program asserted that the three overtures—they were styled "Nature," "Life" and "Love"—were being performed for the first time, and that they had not even been submitted to a publisher. The overtures and the Te Deum were conducted by Dvorak.

The audience at this concert was supplied with a descriptive program, written by E. Emerson, which has historical value since it was stated that the explanatory analysis of the works of Dvorak emanated from the Bohemian master himself. Of the triple overture as a whole the document had this to say: "This composition, which is a musical expression of the emotions awakened in Dr. Antonin Dvorak by certain aspects of the three great creative forces of the Universe—Nature, Life and Love—was conceived nearly a year ago while the composer still lived in Bohemia.

"The three parts of the overture are linked together by a certain underlying melodic theme—the Nature motive. This theme recurs with the insistence of the inevitable personal note marking the reflections of a humble individual who observes and is moved by the manifold signs of the unchangeable laws of the Universe."

Dvorak scored his "Carneval" for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, kettle-drums, cymbals, triangle, tambourine, harp and strings.

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EMIL OBERHOFFER, Conductor



## JOHANNA GADSKI, Soprano

Soloist at the

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Mme. Johanna Gadski was born in Stettin, Germany, and there, when ten years old, began the study of music under Mme. Schroeder-Chapulka. Her professional debut was made in the title role of Lortzing's Opera "Undine." So pronounced was her success that she was promptly re-engaged for three seasons, during which she sang leading parts, appearing with such artists as Mme. Sembrich and Mme. Lilli Lehmann. In 1894, following a concert tour through Germany and Holland, she was made an offer to appear in opera in the United States.

From the moment of her American debut Mme. Gadski's fame was assured. She made her first appearance as Elsa in "Lohengrin," and her triumph was little short of sensational. Her essay of the great Wagnerian parts was the step that placed her promptly on the limited role of the elect.

In 1898 Mme. Gadski became a member of the Grau Opera Company, accepting on Mr. Grau's retirement, an offer from Mr. Heinrich Conried. Engagements at Covent Garden, London and Bayreuth alternated with her engagements at the Metroplitan Opera House. In Munich her appearance in three "Ring" performances led to her being decorated by Prince Regent Luitpold with King Ludwig's Order for Art and Science—a rare distinction.

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## Fourth Symphony Concert

### Friday Evening, December 5, 1913, at 8:15

### Soloist: JOHANNA GADSKI, Soprano

### Program

| | | |
|---|---|---|
| 1 | Symphony No. 3 in E-flat Major, "Eroica", Op. 55 . . | *Beethoven* |
| 2 | Senta's Ballad, from "The Flying Dutchman" . . | *Wagner* |
| 3 | Prelude to "Lohengrin" . . . . . | *Wagner* |
| 4 | Three Songs: "Schmerzen" "Traeume" "Im Treibhaus" . . . . | *Wagner* |
| 5 | Overture to "The Flying Dutchman" . . . . | *Wagner* |

*Program Subject to Change*

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EMIL OBERHOFFER, Conductor



## WILLIAM HINSHAW, Baritone

Soloist at the

FIFTH POPULAR CONCERT

William Hinshaw was born in Iowa and educated at the Valparaiso University, Indiana, receiving the degrees of Bachelor of Science and Bachelor of Music. He also studied law, passing the State examination with honors for admission to the Bar of Illinois. However, the possession of a natural, rich baritone voice attracted the attention of prominent musicians and managers and after studying and coaching in operatic repertoir with Chevalier Arturo Marescalchi of the Metropolitan Opera Co., he was engaged by Henry W. Savage, making his debut as Mephisto in Gounod's "Faust." After singing three years with Savage's Castle Square Opera Co., he went to Germany, on the advice of Felix Mottl, to study for German opera. In 1910, Mr. Hinshaw was heard by General Manager Gatti Cassazza of the Metropolitan Opera Co., who engaged him for that company. Among the operas included in Mr. Hinshaw's repertoir are "Lohengren," "Tannhauser," "Die Meistersinger," "Tristan and Isolde," the operas of "The Ring of the Niebelungen," "Parsifal," "Aida," Lobetanz," "Mona," "Cyrano," and many others.

## Fifth Popular Concert

### Sunday Afternoon, November 23, 1913, at 3:30

### Soloist: WILLIAM HINSHAW, Baritone

### Program

| | | |
|---|---|---|
| 1 | March of the Boyards | *Halvorsen* |
| 2 | Overture to "The Flying Dutchman" | *Wagner* |
| 3 | Wotan's Farewell and Magic Fire Scene, from "Die Walkuere" | *Wagner* |
| 4 | "Peer Gynt" Suite, No. 1 | *Grieg* |
| 5 | *Nocturne<br>Violin Obligato: RICHARD CZERWONKY | *Borodin* |
| 6 | Prologue to "Pagliacci" | *Leoncavallo* |
| 7 | *Scene and Valse, from Ballet "Gretna Green" | *Guiraud* |
| 8 | Hungarian Rhapsody No. 2 | *Liszt* |

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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor



## HENRY J. WILLIAMS, Harpist

Soloist at the

SIXTH POPULAR CONCERT

Henry J. Williams was born at Abergabenny, South Wales, in 1882. The playing of the harp dates back to antiquity in the Williams family, so it was but natural that young Henry James should take up the study of this beautiful but difficult instrument so beloved of the Welsh.

His principal teacher was John Thomas, of the Royal Academy of Music at London, and harpist to the late Queen Victoria and King Edward. Graduating with high honors, Williams spent several years as a member of Sir Henry Wood's orchestra in London, and other English organizations, and filling concert engagements throughout England, Wales and Scotland. In 1902 he came to America on a visit to relatives, but was induced to remain, traveling as a concert harpist for five years until 1908, when he was engaged as harpist of the Minneapolis Symphony Orchestra, which position he still holds.

Mr. Williams is the proud possessor of the coveted gold medal carrying with it the title of "Best Solo Harpist in England, Scotland and Wales," won at three successive Estifood, held anually in Wales.

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# Sixth Popular Concert

## Sunday Afternoon, November 30, 1913, at 3:30

### Soloist: HENRY J. WILLIAMS, Harpist

### Program

| | | |
|---|---|---|
| 1 | Gypsy March | *Lacome* |
| 2 | Overture to "La gazza ladra" | *Rossini* |
| 3 | (*a*) Larghetto, from Symphony No. 4<br>(*b*) Allegretto Scherzando, from Symphony No. 8 | *Beethoven* |
| 4 | *Concertstueck for Harp and Orchestra, Op. 39 | *Pierne* |
| 5 | *"L'Automne", Tableaux from Ballet "The Seasons" | *Glazounow* |
| 6 | Prelude to Cantata, "The Virgin" | *Massenet* |
| 7 | Symphonic Poem, "Phaeton" | *Saint-Saens* |

*Program subject to change*

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1 Prelude and Fuge in A minor . . . . . *Bach-Liszt*

2 Sonate in E major, Opus 109 . . . . . *Beethoven*

I Vivace, ma non troppo, sempre legato—Adagio espressivo—Tempo I—Adagio espressivo—Tempo I

II Prestissimo

III Andante molto cantabile ed expressivo—Tema con variazone

3 Carnaval . . . . . *Schumann*

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4 Nocturne, E Major, Opus 62
Mazurka, B minor
Sonate, B-flat minor . . . . . *Chopin*

I Grave—Doppio Movimento—Agitito

II Scherzo

III Marche funebre—Presto

5 Two Etudes . . . . . *Liszt*

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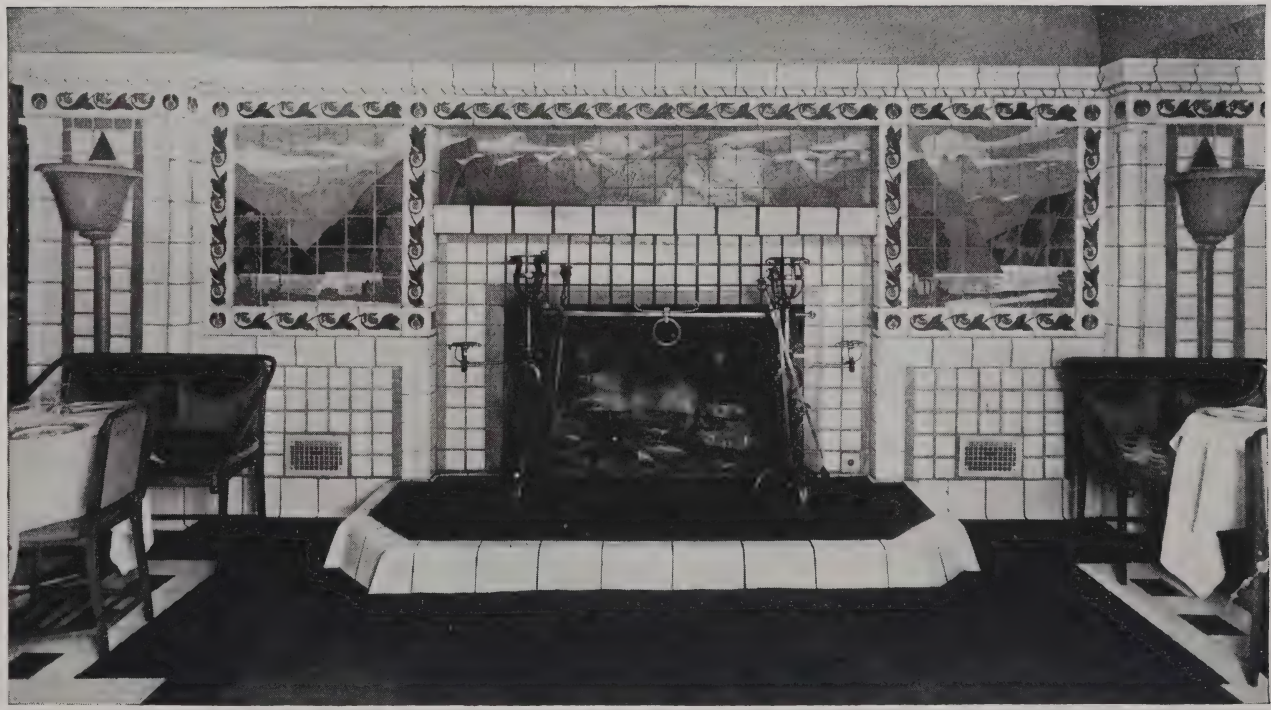
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## Friday, December 5, 1913, at 8:15

## Soloist: JOHANNA GADSKI, Soprano

### PROGRAM

1 Symphony No. 3—"Eroica," E-flat major, Op. 55 . *Beethoven*

I Allegro con brio
II Marcia Funebre. Adagio assai
III Scherzo. Allegro vivace
IV Finale. Allegro molto

INTERMISSION

2 Three Songs . . . . . *Wagner*

"Schmerzen" ("Sorrows")
"Traeume" ("Dreams")
"Im Treibhaus" ("In the Greenhouse")
(Orchestrations by Felix Mottl)

3 Siegfried's Rhein Journey, from "Goetterdaemmerung" *Wagner*

4 Senta's Ballad, from "The Flying Dutchman" . *Wagner*

5 *Forge Songs, from "Siegfried" . . . *Wagner*

6 Prelude and "Isolde's Love Death," from "Tristan and Isolde" *Wagner*

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The doors of the hall will be closed during the performance of each number and no one admitted until a number is finished.

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# Program Notes

## 1 Symphony No. 3, in E flat major, Op. 55 ("Eroica")

. . . . . *Ludwig van Beethoven*

(1770-1827)

Beethoven's Third Symphony was performed for the first time by the Minneapolis Symphony Orchestra on Friday, November 29, 1907. The following notes on this work are reprinted from the program book of that date:

At the dawn of the nineteenth century the entire thinking world was thrown into a state of agitation by the rumor that Napoleon was about to give France and the world a new and ideal constitution, according to the precepts of Plato. Like many other artists of the day, Beethoven sought to honor the brilliant military genius by writing this symphony, whose original title was simply "Bonaparte." When, however, Napoleon proclaimed himself emperor in 1804, Beethoven, in a fit of anger, excited by the news of his idol's self-exaltation, tore off and destroyed the original title page, and after Napoleon's personal glory, in Beethoven's estimation, had disappeared, he supplied another title: "Symphony Heroic; composed to celebrate the memory of a great man."

This change of plan and title after Napoleon's apostacy has given critics cause for much speculation as to the precise meaning of the various movements of the symphony. Fortunately, a close knowledge of the dramatic scheme underlying the symphony is not as essential as it might be for some modern program music—in fact, the music can be best appreciated in and by itself.

We might, however, "look at the picture through the spectacles of another great creative artist," Wagner, who has analyzed the symphony with much discrimination:

### FIRST MOVEMENT.

"The first movement," he says, "embraces, as in a glowing furnace, all the emotions of a richly gifted nature in the heyday of unresting youth. Weal and woe, lief and lack, sweetness and sadness, living and longing, riot and revel, daring, defiance and an ungovernable self-confidence, make place for one another so directly and interlace so closely that we can single none of them from out the rest, but our whole interest is given to this human being who shows himself so brimful of every feeling. Yet all these feelings spring from one main faculty —and that is, force. This force, immeasurably enhanced by each emotional impression, and driven to vent its overfill, is the mainspring of the piece; it clinches, toward the middle of the movement, to the violence of the destroyer, and in its braggart strength we think we see a wrecker of the world before us, a Titan wrestling with the gods."

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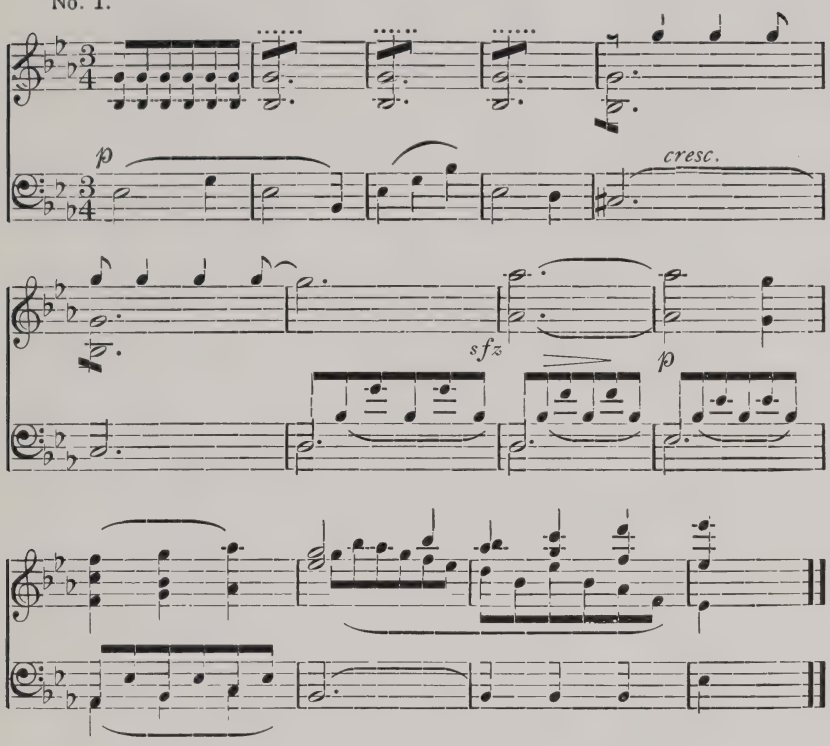
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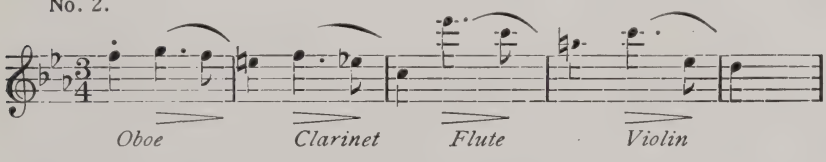
After two full chords the main theme

No. 1.



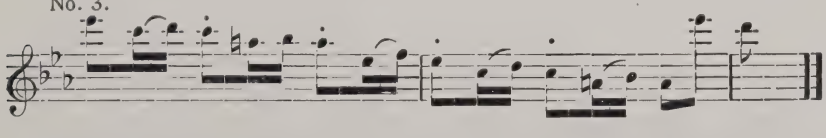

appears in the lower strings; a mere variation of the common chord of E flat. When it reaches its climax a new theme appears tenderly in the oboe,

No. 2.




continued by clarinet, flute and violins, which is succeeded by a theme of very impetuous character in the strings:

No. 3.



The second subject (which, as his sketch books show, cost Beethoven infinite trouble, before he could get it into its present form) is given to wood-winds and strings:



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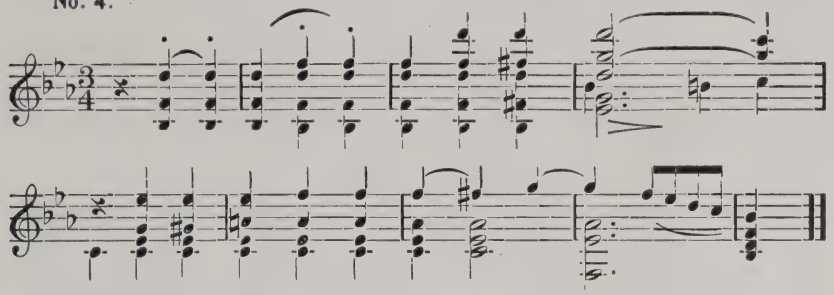
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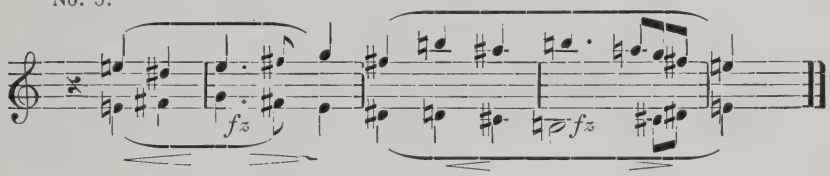
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No. 4.



In the course of the movement this material undergoes the most extraordinary dramatic changes of mood. There is an especially striking episode (in the working-out section), in which theme No. 3 seems to work itself up into a tornado of passion whose speechless fury is succeeded by this lovely, appealing, consoling theme:

No. 5.

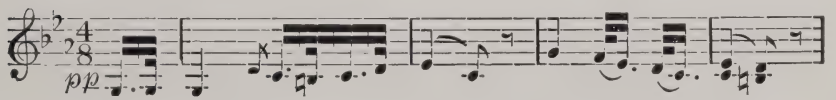



SECOND MOVEMENT.

Wagner's interpretation of the second movement runs as follows: "This shattering force, that filled us half with ecstacy and half with horror, was rushing toward a tragic crisis, whose serious import is set before our feeling in the second movement. The tone poet clothes it in the musical apparel of a funeral march. Emotion tamed by deep grief, moving in solemn sorrow, tells us its tale in solemn tones; an earnest manly sadness goes from lamentations to thrills of softness, to memories, to tears of love, to searchings of the heart, to cries of transport. Out of grief there springs new force, that fills us with warmth sublime. We battle no more against mourning, but bear it now ourselves on the mighty billows of a man's courageous heart."

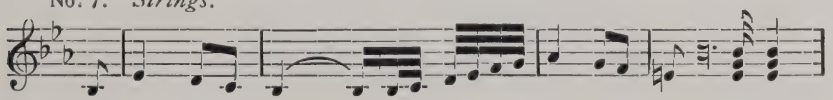
The solemn first theme in the strings

No. 6. *Sotto voce.*




is continued in strains of the deepest sincerity of feeling.

No. 7. *Strings.*

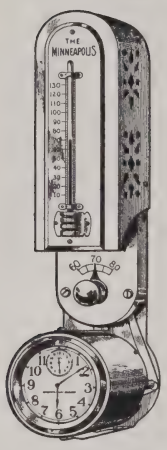


The trio breathes a softer spirit:

# Now For A Winter Of Real Content

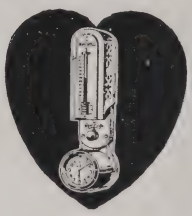
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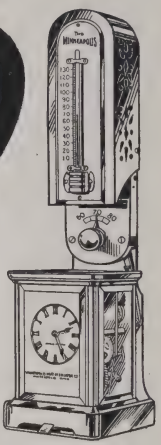
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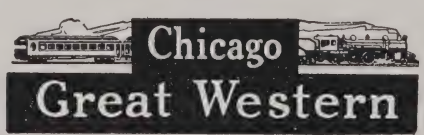
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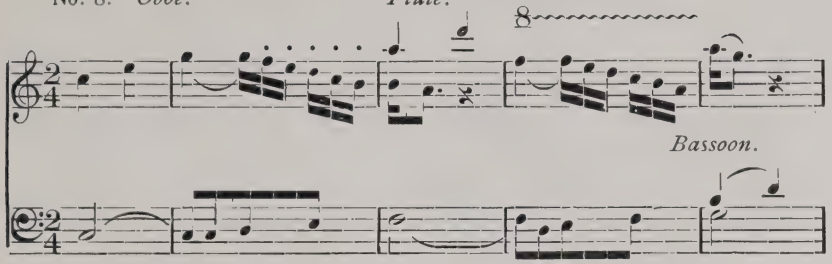
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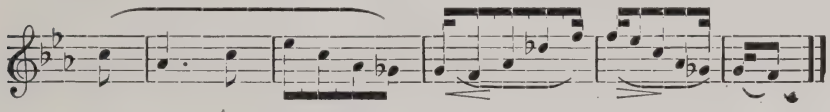


No. 8. *Oboe.* *Flute.*




After the orchestra has insisted, in chords of great power, on something of importance (not unlike a similar phrase in the funeral march of the A flat sonata), this moving theme of consolation is heard in the violins:

No. 9. *Violin.* *Oboe.*

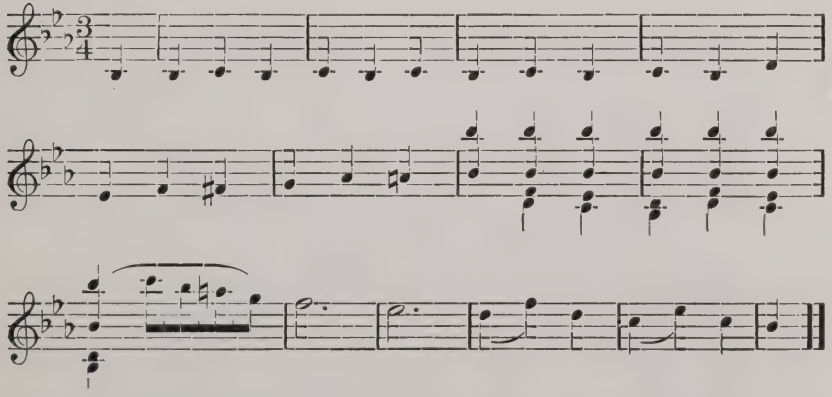


THIRD MOVEMENT.

"Force," says Wagner, "robbed of its destructive arrogance—by the chastening of its own deep sorrow—the third movement shows in all its buoyant gaiety. Its wild unruliness has shaped itself to fresh, to blithe activity; we have before us now the lovable, glad man, who paces hale and hearty through the fields of nature—winds his merry hunting horn from woodland heights—those horns which musically express the radiant, frolicsome, yet tender-hearted exultation of the man. In this third movement the tone poet shows us the gladly, blithely-doing man."

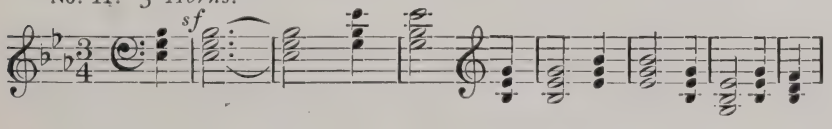
These are the two main themes, No. 10 in the strings:

No. 10. *Sempre staccato.*

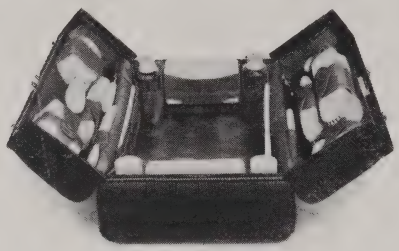


and the trio with its horn calls:

No. 11. *3 Horns.*



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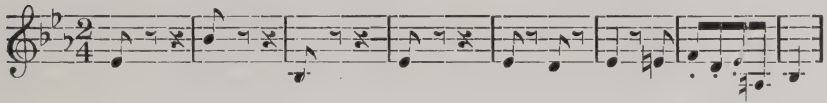
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FOURTH MOVEMENT.

Of the finale Wagner says: "These two sides the master now combines in the last movement to show us finally the man entire, harmoniously at one with self. This closing section is the harvest, the lucid counterpart and commentary of the first. Just as there we saw all human feelings in infinitely varied utterance —so here this manifold variety invites to one harmonious close, embracing all the feelings in itself and taking on a grateful plasticness of shape (theme and variation). . . . The womanly at last reveals itself in ever more intense sympathy as the overwhelming power of love."
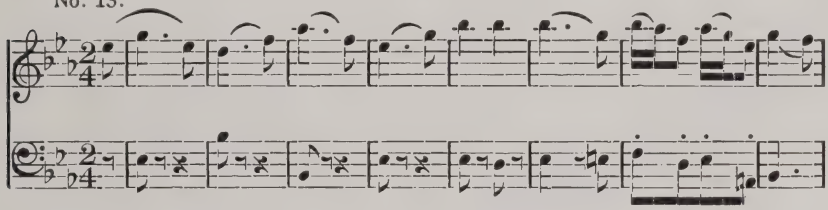
The theme is given out by the strings, pizzicato:

No. 12.
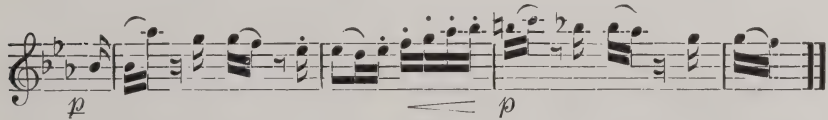


It is then worked out in variation form; after which it becomes the bass, while over it appears a suave theme in the wood-winds:

No. 13.



There is a little fugato on theme No. 12, after which a new theme of Hungarian color appears. Ultimately the lengthy movement slows down to an andante, and most people believe that in this last beautiful theme

No. 14.




Beethoven intended a sort of apotheosis of his hero.

## 2 Three Songs, "Schmerzen," "Traeume," and "Im Treibhaus." . . . . . *Richard Wagner*

(1813-1883)

These songs are Nos. 3, 5, 4, of a set entitled "Funf Gedichte fur eine Frauenstimme in Musik gesetz von Richard Wagner." The set includes "Der Engel," "Stehe still," "Im Treibhaus," "Schmerzen," "Traeume." The words are by Mathilde Wesendonck (1828-1902). Born Luckemeyer, she was married to Otto Wesendonck in 1848. When she met Wagner in 1852, she was, in her own words, "a blank page." She wrote dramas, dramatic poems, tales, and verses. The story of her connection with him is best told in "Richard Wagner to Mathilde Wesendonck," translated, with preface, etc., by W. A. Ellis (New York, 1905).

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# Program Notes—*Continued*

SCHMERZEN.

Sonne, weinest jeden Abend
Dir die schonen Augen roth,
Wenn im Meeresspiegel badend
Dich erreicht der fruhe Tod;
Doch ersteh'st in alter Pracht,
Glorie der dust'ren Welt,
Du am Morgen neu arwacht,
Wie ein stolzer Siegesheld!

Ach, wie sollte ich da klagen,
Wie, mein Herz, so schwer dich seh'n,
Muss die Sonne selbst verzagen,
Muss die Sonne untergeh'n?
Und gebieret Tod nur Leben,
Geben Schmerzen Wonnen nur:
O wie dank' ich, wass gebeben
Solche Schmerzen mir, Natur!

SORROWS.

Sun, thou weepest every even
Thy resplendent glances red,
When into the sea from heaven
All too soon thou sinkest dead;
But new splendors thee adorn,
Glory of the darkened earth,
When thou wagest in the morn,
Hero-like of proudest worth!

Why should I in vain regretting
Load with heaviness my heart,
If the sun must find a setting,
If the sun e'en must depart?
And engenders death but living,
If but grief can lead to bliss:
Oh! I thank thee then for giving,
Nature, me such pain as this.
(Translated by Francis Hueffer.)

TRAEUME.

Sag', welch' wunderbare Traeume
Halten meinem Sinn umfangen,
Dass sie nicht wie leere Schaume
Sind in oedes Nichts vergangen?

Traeume, die in jeder Stunde,
Jedem Tage schoner bluh'n,
Und mit ihrer Himmelskunde
Selig durch's Gemuethe ziehn?

Traeume, die hehre Strahlen
In die Seele sich versenken,
Dort ein ewig Bild zu malen:
Allvergessen, Eingedenken!

Traeume, wie wenn Fruhlingssonne
Aus dem Schnee die Bluethen kuesst,
Dass zu nie geahnter Wonne
Sie der neue Tag begruesst.

Das sie wachsen, dass sie bluenen,
Traeumend spenden ihre Duft,
Sanft an deiner Brust vergluhen,
Und dann sinken in die Gruft.

DREAMS.

Say, oh say, what wondrous dreamings
Keep my inmost soul revolving,
That they not like empty gleanings
Into nothing are dissolving?

Dreamings that with every hour,
Everyday, in brightness grow,
And with their celestial power
Sweetly through the bosom flow?

Dreamings that like rays of splendor
Fill the bosom, never waning,
Lasting image there to render:
All forgetting, one retaining!

Dreamings like the sun that kisses
From the snow the buds new born,
That to strange and unknown blisses
They are greeted by the morn.

That expand they may and blossom,
Dreaming spend their odors suave,
Gently die upon thy bosom,
And then vanish in the grave.
(Translated by Francis Hueffer.)

IM TREIBHAUS.

Hoch gewolbte Blatterkronen,
Baldachine von Smaragd,
Kinder ihr aus fernen Zonen,
Saget mir warum ihr klagt
Schweigend neiget ihr die Zweige,
Malet Zeichen in die Luft,
Und der Leiden stummer Zeuge,
Steiget aufwarts suesser Duft,
Weit in sehnenden Verlangen,
Breitet ihr die Arme aus,
Und umschlinget, nah'nfangen
Oede Leere nicht'gen graus.
Wohl ich weiss es arme Pflanze,
Ein Geschicke theilen wir,
Ob umstrahlt von Licht und Glanze,
Unsere Heimat ist nicht hier!
Und wie froh die Sonne scheidet
Von des Tages leerem Schein,
Hullet der, der wahrhaft, leidet
Sich in Schweigens Dunkel ein.
Stille wird's, ein saeuselnd weben
Fuellet bang den dunklen Raum,
Schwere Tropfen seh' ich schweben
An der Blatter grunem Saum.

IN THE GREENHOUSE.

Mighty domes and leafy bowers,
Em'rald arches grand and high,
Ye were born 'neath tropic showers.
Sad ye seem.—ah, tell me why!
Slow and still your arms are weaving
Mystic figures in the air,
And a perfume, anguish breathing,
Sorrow sweet arises there.
How ye show desire and longing
In your mighty arm's embrace,
Grasping, while vain hopes are thronging,
Only air and empty space!
I, too, know it, prison'd palm-trees!
One our lot, one pain we bear.
Tho' we're bathed in radiant sunbeams,
Yet our homeland is not here!
And so oft the sun at evening
Parts in twilight from the day.
Each of us, in silent grieving,
Bides the morrow as he may.
Now 'tis still, and yet a sighing
Thro' the palm house goes and grieves.
Heavy tear-drops now are lying
On the margins of the leaves.
(Translated by F. F. Bullard.)




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*Panama-Pacific-International Exposition, San Francisco, 1915*

## 3 Siegfried's Rhine Journey from "Goetterdaemmerung" *Wagner*

The excerpt here presented is taken from the Vorspiel of the "Goetterdaemmerung." Brunnhilde, having taught Siegfried much of her divine wisdom, now urges him forth to do the work of a hero in the world. He gives her the fatal ring as his pledge of fidelity and wanders forth in his journey along the Rhine to the castle of the Gibichungen, Gunther and Gutrune, and Hagen their half-brother. As he departs, the orchestra commences a long interlude beginning with the Siegfried heroic motive. Brunnhilde gazes long after him from the edge of the height. The sound of Siegfried's horn is heard in the distance. This motive is developed at great length in connection with Loge's fire motive. Gradually the themes connected with Siegfried give place to those descriptive of the Rhine. The beautiful song of the Rhine-maidens (with its brilliant accompaniment) is interrupted by the "Ring" and "Rheingold" motives. This interlude ends the Vorspiel and when the curtain rises upon the first act proper, the great hall of the Gibichungen is disclosed, with a view of the Rhine at the back.

## 4 Senta's Ballad, from "The Flying Dutchman" . *Wagner*

Wagner was led to write the *Flying Dutchman* after reading Heine's legend of the unhappy mariner, who after trying long in vain to pass the Cape of Good Hope, had sworn that he would not desist if he had to sail on the ocean to eternity.

The beginning of the second act discloses a room filled with maidens, all busily spinning, all but *Senta,* Daland's daughter, who is idly dreaming, with her eyes fixed on the fanciful portrait of the *Flying Dutchman* which hangs on the wall.

The legend of the unhappy *Hollander* has made a strong impression on the young girl, and he seems almost a reality to her. Senta rouses herself and commences the ballad, which begins with the motive of *The Curse.* With growing enthusiasm she goes on, describing the unhappy lot of the man, condemned to sail the sea forever unless redeemed by the love of a woman. Then with emotion she cries: "Yet this, the spectral man from his life long curse may deliver." This is the theme of *Redemption by Woman's Love,* and as Senta sings the beautifully tender and melodious phrase, she runs toward the portrait of the *Hollander* with outstretched arms, hardly conscious of her surroundings.

"Yo-ho-hoe! Yo-ho-hoe! Yo-ho-hoe! Yo-ho-hoe!
Saw ye the ship on the raving deep,
Blood-red the canvas, black the mast?
On board unceasing watch doth keep
The vessel's master pale and ghast!
Hui! How roars the wind! Yo-ho-hoe! Yo-ho-hoe!
Hui! How bends the mast! Yo-ho-hoe! Yo-ho-hoe!
Hui! Like an arrow she flies
Without aim, without goal, without rest!
Yet can the spectre seaman
Be freed from the curse infernal,
Find he a woman on earth
Who'll pledge him her love eternal.
Ah! That the unhappy man may find her
Pray, that Heaven may soon
In pity grant him his boon!"

## 5 Forge Songs, from "Siegfried" . . . . . *Wagner*

This is an excerpt from the end of the first act of *Siegfried* the "Second Evening" of Wagner's *Nibelung Trilogy.* Siegfried, the son of Siegmund and Sieglinde, has been brought up in the forest by the dwarf Mime, who intends to re-

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cover with his aid the Nibelung Hoard, the Ring. But as Siegfried has with ease broken every sword Mime could forge, the latter is at a loss where to find a suitable weapon. Siegfried finally discovers that Mime at the death of the former's mother had been entrusted with the pieces of Nothung, Siegmund's sword. Unable to weld together the pieces, Mime gives them to Siegfried, who accomplishes the task without difficulty. The songs which he sings, accompanied with blows on the anvil as he forges the sword anew, and which in the drama are punctuated with interruptions by the dwarf, have been combined, and the vocal part has been incorporated in the instrumental here presented. The scene shows the opening of a natural cavern. Against the back wall stands a large forge, naturally formed out of pieces of rock; the great bellows are all that is artificial. A very large anvil and other smith's implements are at hand. Siegfried takes the pieces of the sword, fixes them in a vise and files them to dust. This he put into a melting pot, which he sets on the fire, and while he keeps up the heat with the bellows, he sings the first forge song, full of glee, in the consciousness of his youthful strength and of his ability to make for himself a worthy weapon. Thus he begins: "Nothung! Nothung! Sundering sword! What shook thee into shivers." Then he pours the melted steel into a mould and plunges it into water; the loud hiss of its cooling is heard. After having made the steel red hot again he hammers it with a great hammer on the anvil, singing: "Hoho! Hahei! Hohi! Set me, my hammer, a hardy sword!" He sets the blade into the hilt, files and polishes it, and as he sings: "Nothung! Nothung! Welded and new, To life again thou art given." He swings the sword and with the words: "See Mime, my smith, So slices Siegfried's sword!" cleaves the anvil from top to bottom.

## 6 Prelude and "Isolde's Liebestod," from "Tristan and Isolde" . . . *Wagner*

"Tristan and Isolde" was first produced at Munich June 10, 1865, under the direction of Hans von Bulow. The prelude has been described as "a sumptuously picturesque composition having much the same general form as the prelude to 'Lohengrin'—working up through a long *crescendo* to a *fortissimo* climax, and then subsiding quickly to *pianissimo.*" The prelude consists of an elaborately polyphonic development of several important motives of the music-drama.

Isolde's passionately mournful "Liebestod" ("Love-death") closes the opera, when Isolde, in a transport of love and grief, sings her death song over the dead body of her lover Tristan. In the present concert version the Liebestod is attached, by a simple harmonic device, to the Prelude. Following is H. and F. Corder's English translation of the Liebestod:

Mild and softly he is smiling; how his eye-lids sweetly open!
See, oh comrades!
See you not how he beameth ever brighter, steeped in star-light borne above?
See you not how his heart with lion zest, calmly happy, beats in his breast?
From his lips in heav'nly rest sweetest breath he softly sends.
Harken, friends!
Hear and feel ye not?
Is it I alone am hearing strains so tender and endearing?
Passion-swelling, all things telling, gently bounding, from him sounding, in me pushes, upward rushes trumpet tone that round me gushes
Brighter growing, o'er me flowing, are these breezes' airy pillows
Are they balmy, beauteous billows?
How they rise and gleam and glisten!
Shall I breathe them? Shall I listen?
Shall I sip them, dive within them, to my panting breathing win them
In the breezes around, in the harmony sound, in the world's driving whirlwind be drown'd, and sinking, be drinking, in a kiss, highest bliss!



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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor



## CORNELIUS VAN VLIET, Cellist

Soloist at the

FIFTH SYMPHONY CONCERT

Cornelius van Vliet was born at Rotterdam, Holland, September 1, 1886. His fondness for music prompted his father to have him instructed in violin and piano, but when he reached the age of nine his whole interest became centered in the cello. His first master was Prof. Oskar Eberle, after whose death he continued and completed his studies with Prof. J. Mossell in Amsterdam. In addition to having appeared as soloist in the principal cities of Europe, Mr. van Vliet held responsible positions in such organizations as the Konzertgabouw Orchestra at Amsterdam, Wm. Mengelberg, conductor; Philharmonic Orchestra, Leipzig; Philharmonic Orchestra, Prague; and the Philharmonic Orchestra of Helsingfors, Finland. He resigned from the last named to accept the position of solo cellist of the Kaim Orchestra, Munich, and in 1908 was engaged by Felix Weingaertner as solo cellist of the Vienna Royal Opera, which position he held for three years. His ambition to see America brought him to this country two years ago, the present being his second season as solo cellist of the Minneapolis Symphony Orchestra.

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# Fifth Symphony Concert

## Friday Evening, December 19, 1913, at 8:15

### Soloist: CORNELIUS VAN VLIET, Cellist

### Program

1 Suite . . . . . *Bach-Mahler*

I Overture
II Rondo and Badinerie
III Air
IV Gavotte

2 *Concerto for Violoncello, D major, Op. 101 . . *Haydn*

I Allegro moderato
II Adagio
III Allegro

INTERMISSION

3 **Symphony No. 2, E minor, Op. 27 . . . . *Rachmaninow*

I Largo—Allegro moderato
II Allegro molto
III Adagio
IV Allegro vivace

*Program Subject to Change*

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**VOICE DEPARTMENT—Director, Arthur Vogelsang** who formerly studied with the great baritone, W. W. Hinshaw and with Oscar Saenger. Mr. Vogelsang has also sung leading tenor roles in Grand Opera.

**VIOLIN DEPARTMENT—Director, Heinrich Rittmeister,** formerly Concert Meister with Symphony Orchestra at Gothenburg, Sweden, also violinist under many famous European conductors, including Arthur Nickisch, Georg Schumann and Richard Strauss.

**ORGAN DEPARTMENT—and Theory—Director, Stanley R. Avery,** pupil in Organ under MacFarlane, New York, and Grunicke, Berlin; composition and counterpoint with Edward MacDowell, New York, and Humperdinck, Berlin.

**PUBLIC SCHOOL MUSIC DEPARTMENT—Director, Anne Hughes,** graduate of University of Minnesota, pupil of W. L. Tomlins, for fourteen years supervisor of Public School Music, for four years a lecturer, recitalist and now President of the Thursday Musical.

**PIANO NORMAL DEPARTMENT—Director, Ethel Daugherty,** who holds the degree of Associate in Music, Victoria College of Music, London, who studied for five years with Moszkowski as well as other European masters and who was a student of Theory at the Paris Conservatoire.

**PUBLIC SCHOOL DRAWING AND ART—Director, Jessie Guild,** graduate Pratt Institute, Brooklyn, New York, and student at Chicago Art Institute and Boston Museum School.

**EXPRESSION DEPARTMENT, INCLUDING DRAMATIC ART—Director, Walton Pyre,** two years instructor University of Wisconsin, four years leading actor with Otis Skinner; also a Lyceum reader of note.

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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor



## ALBERT LINDQUEST, Tenor

Soloist at the

SEVENTH POPULAR CONCERT

Albert Lindquest was born in Chicago, twenty-three years ago and is the son of Swedish parents. As a young boy his fondness for music was most pronounced. While attending High School in Chicago he organized the High School Symphony Orchestra, and became concertmaster thereof, being quite a capable violinist. At the age of nineteen he entered the University of Chicago and in trying out for a place in the Glee Club his unusually fine voice attracted the attention of the University authorities. He began studying voice with a prominent Chicago vocal teacher but with no intention of making music his profession. One day Alessandro Bonci, by chance, heard Lindquest sing and, after giving the voice a thorough test, was emphatic in his praise. Acting on Bonci's suggestion, Lindquest took up his vocal studies in all seriousness and decided on an artistic career. Though before the public but a short time his success holds promise of a bright future.

## Seventh Popular Concert

Final Concert of the First Series

### Sunday Afternoon, December 7, 1913, at 3:30

### Soloist: ALBERT LINDQUEST, Tenor

### Program

| | | |
|---|---|---|
| 1 | *"March Indienne," from "L'Africaine" | *Meyerbeer* |
| 2 | Overture to "William Tell" | *Rossini* |
| 3 | Symphonic Poem—"Les Preludes" | *Liszt* |
| 4 | Aria—"O Paradiso," from "L'Africaine" | *Meyerbeer* |
| 5 | **"The Bamboula," Rhapsodic Dance | *Coleridge Taylor* |
| 6 | a—Entracte, from "Rosamunde" | *Schubert* |
| | b—Air de Ballet | *Herbert* |
| 7 | Aria—"O Souveraine," from "Le Cid" | *Massenet* |
| 8 | Waltz—from "Der Rosenkavalier" | *Strauss* |

*Program subject to change*

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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor



## GERTRUDE MANNING, Soprano

Soloist at the

EIGHTH POPULAR CONCERT

Gertrude Manning, though born in this country and to a large extent educated here, has received her initial impetus in her musical career from European music lovers. She was still in her "teens" when her mother took her abroad to finish the work so well begun in America and there, during her long residence in Paris, she had the advantage of tutelage under such masters as Jean de Reszke and others. Continental and British audiences have united in unstinted approval of Miss Manning's voice, art and personality. Returning to her own country last fall for her first musical endeavors in a large way, Miss Manning has been booked to appear with the leading organizations of the country.

---

Opening Concert of the Second Series

## Eighth Popular Concert

### Sunday Afternoon, December 14, 1913, at 3:30

### Soloist: GERTRUDE MANNING, Soprano

### French Program

Devoted to French Composers

| | | |
|---|---|---|
| 1 | Marche Ecossaise | *Debussy* |
| 2 | Overture—"Le Carnival Romain," Op. 9 | *Berlioz* |
| 3 | Symphonic Poem—"Danse Macabre" | *Saint-Saens* |
| | Obligato Violin: RICHARD CZERWONKY | |
| 4 | Aria—"Depuis le Jour," from "Louise" | *Charpentier* |
| 5 | *Prelude to "L'apres-Midi d'un Faune" | *Debussy* |
| 6 | Ballet Music from "Le Cid" | *Massenet* |
| 7 | "L'air de Mirroir," from "Thais" | *Massenet* |
| 8 | Rapsodie Espagna | *Chabrier* |

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Tuesday Evening

December 9, 1913

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PROGRAM

1 Prelude and Fuge in A minor . . . . . *Bach-Liszt*

2 Sonate in E major, Opus 109 . . . . . *Beethoven*

I Vivace, ma non troppo, sempre legato—Adagio espressivo—Tempo I—Adagio espressivo—Tempo I

II Prestissimo

III Andante molto cantabile ed espressivo—Tema con variazone

3 Carnaval . . . . . *Schumann*

Preambule—Pierrot—Arlequin—Valse Noble—Eusebius—Florestan—Coquette—Replique—Sphinxes—Papillons—Lettres dansantes (A.S.C.H.—S.C.H.A.)—Chiarina—Chopin—Estrella—Reconnaissance—Pantalon et Colombine—Valse Allemande—Paganini—Aveu—Promenade—Pause—March des "Davidsbundler" centre les Philistins.

4 { Nocturne, E Major, Opus 62 / Mazurka, B minor / Sonate, B-flat minor } . . . . . *Chopin*

I Grave—Doppio Movimento—Agitato

II Scherzo

III Marche funebre—Presto

5 Two Etudes . . . . . *Liszt*

*a*—Waldesrauchen *b*—La Campanella

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|---|---|---|
| December 14. | Gertrude Manning | *Soprano* |
| December 21. | Carl Uterhart | *Violin* |
| December 28. | W. Scott Woodworth | *Baritone* |
| January 4. | Wilma Anderson-Gilman | *Piano* |
| January 11. | Karl Scheurer | *Violin* |
| January 18. | Mary Ann Kaufman | *Soprano* |
| January 25. | Cornelius van Vliet | *Cello* |

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## SECOND CONCERT

Friday Afternoon, December 12, 1913, at 3:45 P. M.

**Subject: NATIONAL MUSIC**
**Theme: The Music of Russia**

### PROGRAM

| | | |
|---|---|---|
| 1 | Song of the Boatmen of the Volga | *Folk-Song* |
| 2 | Kamarinskaja (Folk Dance) | *Glinka* |
| 3 | Trepak (Folk Dance) | *Tschaikowsky* |
| 4 | Cosatchoque (Cossak Dance) | *Dargomijsky* |
| 5 | Marche Slave | *Tschaikowsky* |
| 6 | Melody in F | *Rubinstein* |
| 7 | Legende—"Kikimora" | *Liadow* |
| 8 | Caucasian Sketches | *Ipollitow-Iwanow* |
| 9 | Valse de Concert | *Glazounow* |
| 10 | Overture Solenelle—"1812" | *Tschaikowsky* |

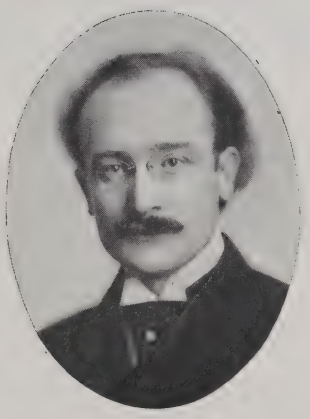
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Third Concert, Friday January 9, 1914
Slavonic Program (*Bohemia, Poland and Hungary*)

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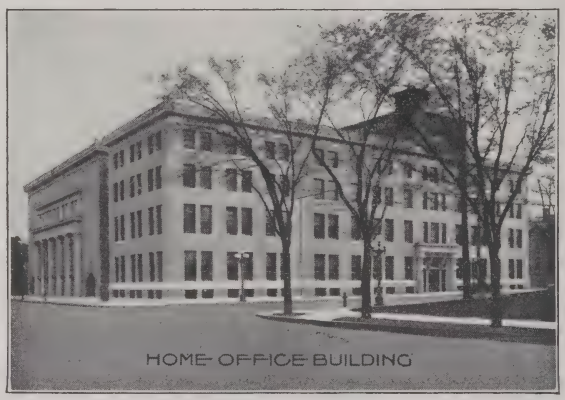


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Lyman, Ceylon E.
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EMIL OBERHOFFER, Conductor

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¶ The cost of the Orchestra and the expense of maintenance in all departments has increased each year—everything has increased except the price of admission, while the earnings of the Orchestra are far from sufficient to meet the growing expense. It is the obvious duty of the Association to increase its revenue wherever possible, so a compliance with the above request would prove of material benefit.

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*By* E. L. CARPENTER, *President*




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### PROGRAM

1 Symphony No. 3, in F major, Op. 90 . . *Brahms*

I Allegro con brio
II Andante
III Poco Allegretto
IV Allegro

2 *Concerto for Violoncello, D major, Op. 101 . *Haydn*

I Allegro moderato
II Adagio
III Allegro

INTERMISSION

3 Overture—"Le Carnaval Romain," Op. 9 . . *Berlioz*

4 **Prelude to "L'Apres-Midi d'Un Faune" . . *Debussy*

5 **"Rapsodie Viennoise," Op. 53, No. 3 . . *Florent Schmitt*

---

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*Future Programs—Pages 29, 31 and 33*

*Important Announcements—Pages 9 and 20*

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# Program Notes

## 1 Symphony No. 3, in F major, Op. 90 . . *Johannes Brahms*

(1833—1897)
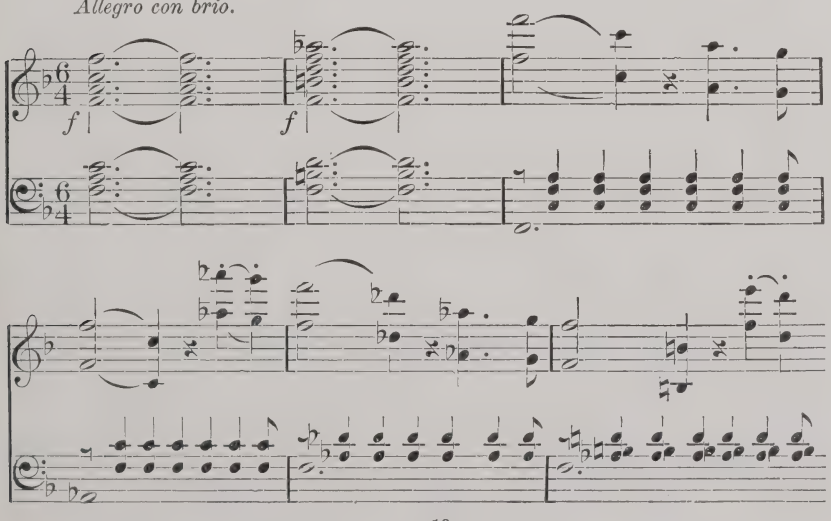
Few composers have demonstrated, to the same extent as Johannes Brahms, the rare qualities of self-restraint and artistic reticence. Conscientious, reverent and scrupulously artistic in his attitude toward music, Brahms waited until his forty-third year before venturing to produce any composition in symphonic form. It is recorded that he spent more than ten years upon the writing of his first symphony, which was produced in 1876. Having given the world his initial utterance in this most exacting, arduous and noble form of composition, he produced his second symphony only about a year later. The second symphony placed him firmly among the great composers of the world, and was called, by many critics, a work worthy to be known as the tenth symphony of Beethoven. Concerning the third symphony, Felix Borowski says: "Brahms wrote much of his third symphony in 1882, but the work was finished in the summer of 1883, at Wiesbaden. The first production of the work took place December 2, 1883, at a Philharmonic concert in Vienna directed by Hans Richter. 'The performance was,' said Max Kalbeck, 'a veritable triumph for the composer, various daily papers and periodicals asserting that not only did it far outshine its predecessors, but also that it was the best thing that Brahms had ever produced.' Brahms was exceedingly annoyed by this extravagant and unjust praise, especially as it raised expectations which he thought could not be fulfilled." The symphony is scored for three flutes, two oboes, two clarinets, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, tympanies and strings.

FIRST MOVEMENT.

The first movement, *Allegro con brio,* F major, 6-4 time, opens with two heavy chords by way of introduction, after which the principal theme is presented at once in the energetic melody beginning at the third measure of the following quotation:

No. 1

*Allegro con brio.*



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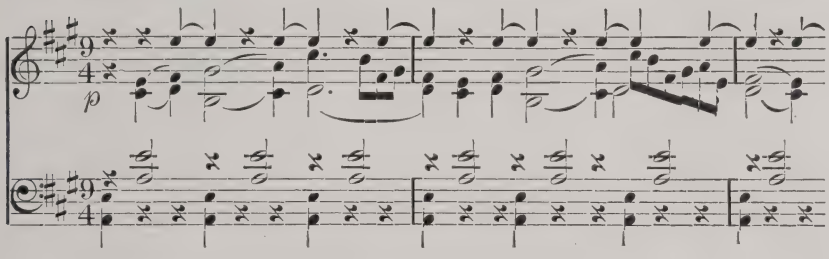
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The statement is by the violins in octaves over an harmonic background supplied by the violas, violoncellos and trombones against which the melodic figure of the two introductory chords rises majestically in the double basses and the contra-bassoon, producing thereby a strong "cross-relation," the A flat of the bass opposed to the preceding A natural of the theme. This harmonic incongruity has been the source of considerable discussion and comment. Coming, as it does, at the very outset, it stands out all the more plainly, and, in default of any better explanation, it has been assumed by some to be the key-note of some occult dramatic significance—such as the opposition of two hostile forces. The theme above quoted is carried forthwith through a brief development and is followed by a subsidiary theme of more tranquil nature, the melody being heard in the wood-winds above an undulating accompaniment in the strings. Straightaway a modulation to A major ushers in the second theme proper, the time shifting to 9-4 as the clarinet and bassoon come into notice with a melodious duet which they sing to a droning accompaniment in the deeper strings, embellished by little, bell-like tones in the flute.

No. 2




This is repeated at once and is followed by a melodic figure in the oboe, answered by the clarinet, and presently—with a resumption of the primary 6-4 rhythm—comes another important episode, in which the violoncellos have an ascending passage against the descending arpeggios in the wood-winds. After some passage work in upward scales the opening section of the movement closes in A minor. All of the foregoing material is then repeated, after which the free-fantasia is taken up. Then follow the second theme and its pendant, now modified to the original 6-4 rhythm. An abrupt modulation to E flat leads to an episode, based on the introductory figure, in which the horn and oboe are prominent. With a short working-over of a portion of the principal theme the movement passes on to the recapitulation. This part proceeds along orthodox lines, the second theme reappearing in due course, transposed to D major and modulating to F major, in which key is written the short coda with which the first movement ends.

## SECOND MOVEMENT.

The second movement, *Andante,* C major, 4-4 time, opens with the following hymn-like passage, given out by the wind instruments.

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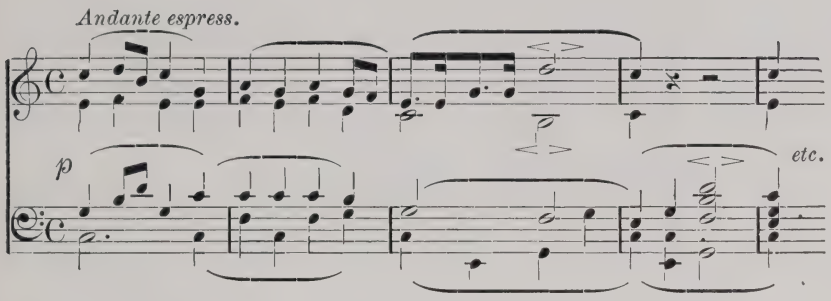


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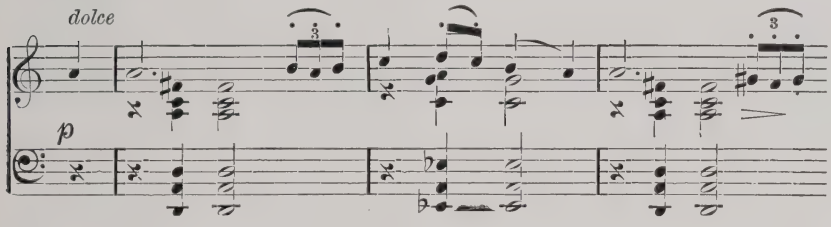
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No. 3




As soon as this theme attains its completion it is succeeded by a variation of itself; and then, by way of contrast, the following theme is introduced—the melody first in the clarinet and bassoon, and afterward in the oboe and horn, to an accompaniment of subdued chords in the strings:

No. 4
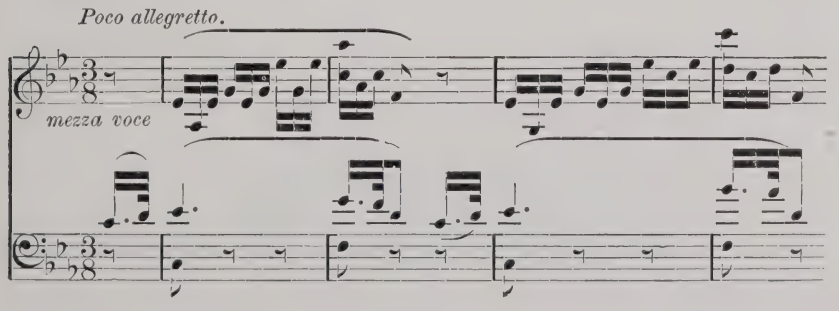



A supplemental passage, in which the strings lead and are answered by the wood-winds, proceeds to a picturesque transitional phrase of six measures, consisting of a series of discords moving through a maze of harmony to new variations of the principal theme. The transitional passage just referred to reappears at length as an approach to a short coda, based on the opening theme, which carries the movement to a tranquil conclusion.

THIRD MOVEMENT.

Instead of the traditional Scherzo comes a movement bearing the title *Poco Allegretto,* C minor, 3-8 time, and scored for small orchestra—strings, wood-winds and horns. The principal theme is as follows:

No. 5

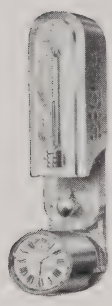


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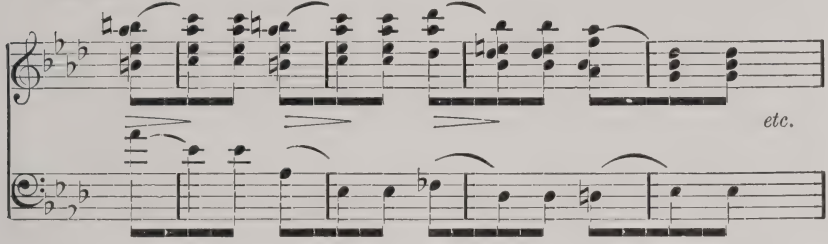
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The melody (in the inner voice) is first proposed by the violoncellos, with embellishments in the other strings, and is taken up almost immediately by the first violins, an octave higher and with an enlarged accompaniment. Another repetition, with the melody spread out over three octaves by the flute, oboe and horn, leads to the trio, whereupon the following theme is announced by the wood-winds in harmony with occasional interruptions in the strings:

No. 6
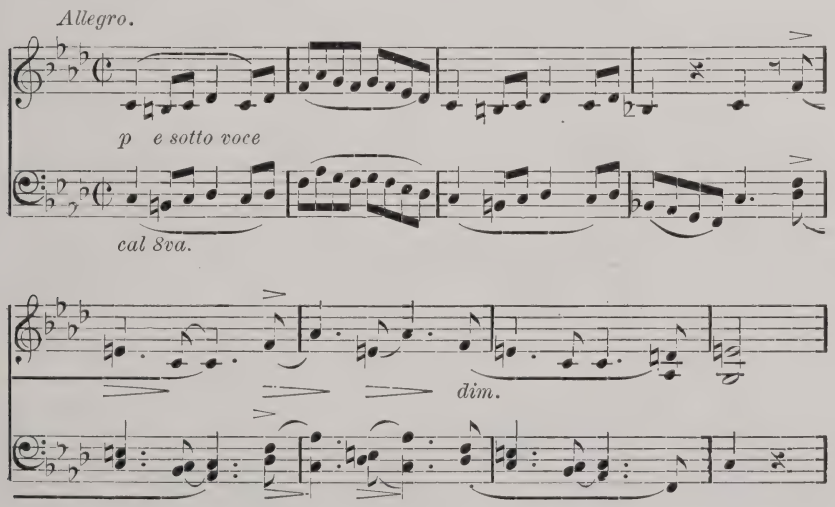



A modified repetition of the foregoing is followed by a passage for the strings alone, after which both are repeated, but in a much curtailed form. Then the opening theme is taken up again and presented thrice as at first, but by a different set of instruments; first the horn, then the oboe, and lastly the violins and violoncellos. Then comes a short coda, wherewith the movement fades gently away.

FOURTH MOVEMENT.

The finale, *Allegro,* F minor, 2-2 time, opens immediately (*sotto voce*) with a statement of its principal theme by the strings and bassoons in double octaves:

No. 7




An elaborated repetition of this leads to a solemn and almost portentous theme in A flat major, given out *pianissimo* by the strings and wind instruments in harmony. This, in turn, is succeeded by an energetic transitional passage which leads up to the statement of the second theme proper.

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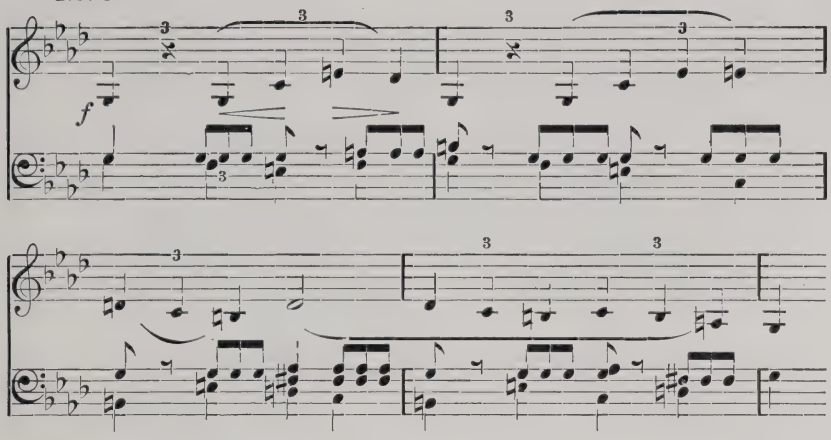
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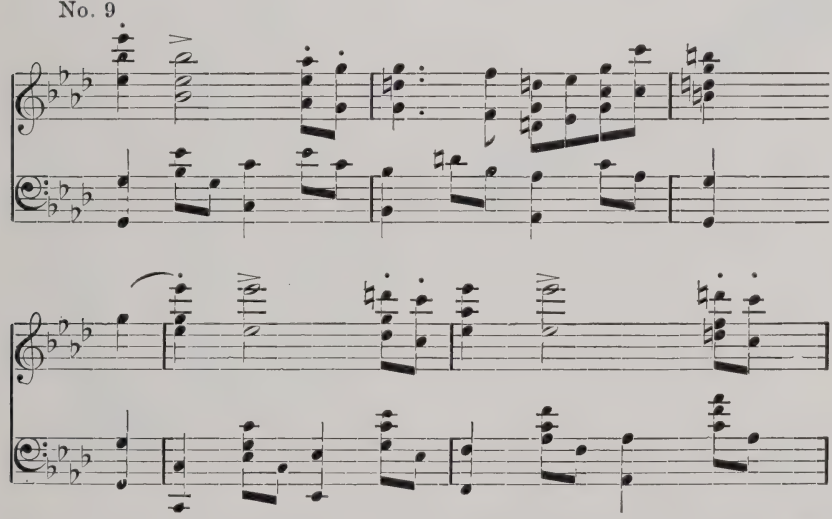
**Prices:** 50c, 75c, $1.00. Seat Sale opens Monday, Dec. 22, at 9:00 A. M., Cable Piano Co,. Nicollet at Eighth. On Christmas Day, Auditorium Box Office opens 10:00 A. M.

No. 8




A vigorous, jubilant subject of complicated rhythmical texture first announced by the violoncellos and horn, and later by the first violins and wood-winds. This theme works up to a *fortissimo* climax, and then, after another intermediary passage, appears a surging third theme of syncopated structure

No. 9



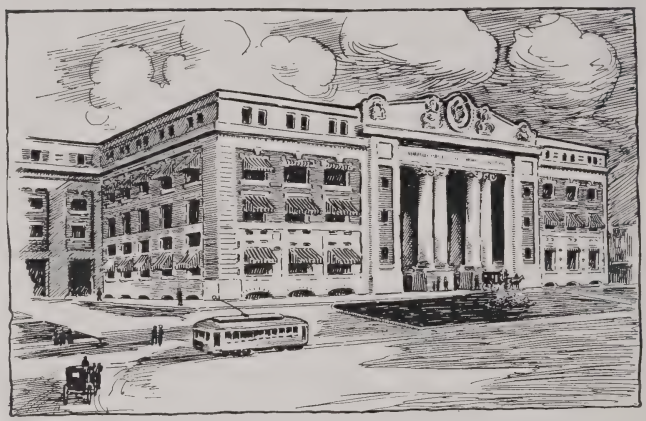
wherewith the opening section of the movement attains its conclusion. The ensuing passages are in the nature of a combination of both free-fantasia and recapitulation. Structurally it follows the general outline of the first part of the movement, but its progress is marked by numerous modifications and increasingly elaborate treatment. Beginning with a reappearance of the principal theme in its original form (7) the same is repeated forthwith in harmony and with an attendant counter-figure, to be followed by an episode built above an "organ-point" on E flat and embellished with sundry allusions to the first theme. Then come, in the following order, the choral-like theme, now carried to greater lengths than

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before; an altered version of the energetic transitional passage leading up to the second theme proper, the latter (8) following in due course, but now transposed to F major; the third theme (9) in F minor; and, lastly, a long coda founded on the main theme and its choral-like pendant—with arpeggios in the muted violins and violas by way of embellishment, and bringing out, as it goes on, one or two faint reminiscences of the introductory figure of the first movement.

## 2 Concerto for Violoncello, in D major, Op. 101, *Joseph Haydn* (1732—1809)

Haydn wrote at least six concertos for violoncello. Three are named in his own catalogue of works. They were all composed at Esterhaz, from 1771 to 1783.

The concerto played tonight was composed in 1783 for his friend and pupil, Anton Kraft,* solo violoncellist of Prince Esterhazy's orchestra, and it was the only one of the concertos that was published. It even reached a second edition.

Haydn's accompaniment is for two violins, viola, bass, two oboes, and two horns. Francois Auguste Gevaert (1828-1908) revised this concerto, added two flutes, two clarinets, and two bassoons to the score, and wrote cadenzas. He dedicated this version "to the memory of the highly gifted virtuoso, Joseph Servais."

I. (*Allegro Moderato,* D major, 4-4 time.) The long double exposition in which the two principal themes are presented by the orchestra has been abridged and the solo instrument enters seven measures after the beginning of the movement. The principal subject is put forward by the violoncello. There is some passage work, and the second theme is sung by the solo instrument in A major. The Recapitulation begins in the orchestra in this key. The material between the first subject and the second is much extended, but the latter appears in D major in the violoncello as before. At the close of the movement a cadenza is introduced.

II. (*Adagio,* A major, 2-4 time.) The cello begins at once with an expressive subject, which after eight measures is repeated by the orchestra. The solo instrument then brings forward a new idea in E major, after which the original theme returns. There are four measures of orchestral interlude, and a third melody is presented by the cello in C major. The principal theme recurs for the last time; and a short cadenza, together with four measures of coda for the orchestra, brings the movement to a close.

III. (*Allegro,* D major, 6-8 time). This movement requires little analysis, it being a simple rondo in the sparkling style which Haydn made familiar in the closing movements of his works. At the end Gevaert has introduced a cadenza on a long-held A in the basses, and there is a brilliant coda based on the principal theme.

*Anton Kraft was born at Rokitzau, near Pilsen in Bohemia, on December 30, 1752. The son of a brewer and music lover, he studied the violoncello, then went to Prague to study law. Afterwards he went to Vienna, and Haydn engaged him for the orchestra at Esterhaz. He became a member January 1, 1778, and remained until the dissolution of the orchestra in 1790. Then he became a chamber musician to Prince Grassalkowitsch, and in 1795 to Prince Lobkowitz, in whose service he died, August 28, 1820. Haydn began to give him lessons in composition, but, when he began to neglect his instrument, Haydn told him he had learned enough. It is said that the cello part in Beethoven's triple concerto was intended for Kraft. Among Kraft's compositions are sonatas for violoncello, and duos for violin and violoncello, and for two violoncellos. He also wrote for two baritone and violoncello. His son and pupil Nicolaus (1778-1853) was a distinguished violoncellist.




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*Panama-Pacific-International Exposition, San Francisco, 1915*

## 3 Overture—"Roman Carnival," Op. 9 . . . *Hector Berlioz*
(1803—1869)

So many salient points of character were possessed in common by Hector Berlioz, the French composer, and Benvenuto Cellini, the Italian metal worker, that it seems rather surprising not to find Berlioz's opera, "Benvenuto Cellini," his musical masterpiece. Each was supreme in the artistic world of his day, the cornerstone of the character of each was "ego," and each carried the circumstances of his life with a high and masterful hand. The history of the composition, rehearsals and various productions of "Benvenuto Cellini" is an illuminative period in the composer's life. The work was not a complete success, though it contains many passages of great and characteristic beauty. Among these none has proved more popular for orchestral programs of the past seventy years than the carnival overture played this evening, which originally was the introduction to the second act of the opera first produced in Paris in 1838.

The principal material of the overture is the Saltarello, or Roman dance, used in the carnival scene of the second act of "Benvenuto Cellini," and found recurring constantly during the progress of the overture, as a main setting for the several melodies taken from the same act.

The "Roman Carnival" is scored for two flutes (Piccolo), two oboes (English horn), two clarinets, four bassoons, four horns, two trumpets, two cornets, three trombones, tympanies, cymbals, two tambourines, triangle and strings.

## 4 Prelude, "The Afternoon of a Faun" . . *Claude Debussy*

"The artistic aims and achievements," writes Felix Borowski, "of Stephane Mallarme had so much in common with those of Debussy, that in advancing the principles which actuated the author of 'L'Apres-Midi d'un Faune' in the creation of his work, much of the standpoint of Debussy will be understood as well. Mallarme—he was born in 1842 and died in 1898—was a symbolistic poet. There was nothing of adventure or excitement in his life beyond such excitement as could be found in a professorship of English at the Lycee Fontanes in Paris. His was an existence—as Edmund Gosse wrote—'spent in a Buddhistic calm, in meditation.' Nevertheless Mallarme was a figure of influence in the young school of French literature. On Tuesdays there was at his flat in the Rue de Rome many a gathering of disciples. One can imagine that Debussy was not seldom there. Arthur Symonds, who sympathized with Mallarme's ideals, described the poet's home as 'a house in which art, literature, was the very atmosphere, a religious atmosphere; and the master of the house, in his just a little solemn simplicity, a priest.' 'The Afternoon of a Faun,' which appeared in 1876, was the starting point of Mallarme's later ideas in regard to poetic style. It appeared with curious illustrations by Eduard Manet, a painter of the impressionistic school, and caused much speculation and some derision among the literary lights of France. One cannot do better than return to Mr. Gosse for an explanation of the poet's aims—an explanation which reflects with remarkable accuracy the aims of Claude Debussy. 'Translated into common language, then, the main design of M. Mallarme and his friends seems to be to refresh the languid current of French style. They hold that art is not a stable nor a definite thing, and that success for the future must be along paths not easily traversed in the immediate past. * * * * They make infinite experiments, they feel their way.' Mr. Gosse then shows that the poet rejected the old worn phrases in favor of the old, exotic and archaic terms. He aimed to 'use words in such harmonious combinations as will suggest to the reader a mood or condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition.' In latter life the obscurity of Mallarme's style became more and more pronounced until even his disciples were reduced to desperation in their efforts to put meaning behind his words. There is much that is obscure in the language of 'L'Apres-Midi d'un Faune,' but the substance of the poet's mood and meaning is thus summed up by Mr. Gosse:

"* * * A faun—a simple, sensuous, passionate being—awakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses divinely tender and indulgent? Or is the memory he seems to retain nothing but

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the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep. * * *''

"Debussy's prelude was composed in 1892, and was brought out at a concert of the Societe Nationale, December 23, 1894, in Paris. The work is scored for three flutes, two oboes, two clarinets, four horns, two harps and strings."

## 5 Rapsodie Viennoise, Op. 53 . . . . . *Florent Schmitt*
(1871— )

Tonight will be the third time since the beginning of the present American musical season that the name of Florent Schmitt appears on a symphony program. Both the Boston and Philadelphia orchestras performed works of his at their concerts of November 28 and 29. In case of the former, it was his "La Tragedie de Salome," while in Philadelphia it was the same composition as is played here tonight. Previous to this Schmitt's name was almost an unknown quantity in this country though in France and Germany it appears quite frequently on concert programs.

Florent Schmitt was born in Alsatia, though his parents were native to Lorrain. The elder Schmitt was a musician, who took special interest in church music and was violently opposed to Wagner. The son studied music at an early age and when he reached his seventeenth birthday resolved to devote himself to music. In October, 1889, he entered the Paris Conservatory and successively studied harmony, counterpoint and composition with Dubois, Lavignac, Massenet and Faure. In 1900 he was awarded the first *grand prix de Rome* for his cantata "Semiramis" which was performed at a Colonne concert at Paris the same year. He spent four active years in Rome and then traveled in Germany and Austria, and visited North Africa and Turkey. Returning to Paris he devoted his time to composing, producing works of all forms. It is said that Schmitt has been largely influenced by Chabrier and Debussy, but he is ranked among the neoclassics. To quote from an article written for the New Music Review by Mr. Calvocoressi: "He stands apart and baffles all attempt at classification. He is as capable of constructing, of dealing with broad and complex forms, abstract emotions and 'pure' music as any of the 'intellectualists'; as richly endowed with fancy, receptiveness and capacity of creating delicate and refined modes of expressing himself as any impressionist. * * * The chief idiosyncrasy of his music is its variety and adaptability, according to mood or subject. * * * Even more noteworthy than the varieties of qualities that M. Schmitt has in common with other progressive French musicians is the fact that he reveals himself as deeply imbued with classical tendencies; not of the reactionary, imitative sort to which we owe so much counterfeit classicism, but of the sort resulting from the natural affinities of an artist who has much to say and says it in the most appropriate way. His French blood and French culture have prevented him from having his originality impaired by scholasticism."

The "Rapsodie Viennoise" played tonight for the first time in Minneapolis hardly requires the elucidation of program notes, as the title is the best clue to the character of the composition, except that the word "Valse" might appropriately precede the existing title. It is in fact a Frenchman's (at least so far as education and sympathies are concerned, a Frenchman's) conception of the Viennese valse embellished and augmented by all the intracacies of modern orchestration and instrumentation. The score includes, besides the usual strings, wood-wind and full brass, contra-bassoon, a harp, three tympanies, big drum, snare drum, cymbals and triangle.



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Eugene Ysaye was born in Liege, Belgium, in 1858, and after studying at the conservatories of his native town under his father, and at Brussels, entered that of Paris, where he completed the course in 1881. It was in 1873 that Ysaye, then about fifteen years of age, made his way to Brussels and sought out Wieniawski, then professor at the Conservatoire. In 1876 Vieuxtemps heard him at Antwerp and through his influence the Belgium government was induced to grant Ysaye a stipend in order to allow him to pursue his studies in Paris. There he was the pupil of Massenet, who had been the teacher of Weiniawski, Ysaye's master at Brussels. When Ysaye came to America in 1894 he was prepared with a repertoire consisting of ninety-one pieces. Of these fourteen were concertos, seventeen sonatas, and eleven were compositions of his own. He made a second tour of America in 1898 when he confirmed the opinion already formed as to his wonderful qualities. Ysaye made his third tour of America in the season of 1904-1905 and played 104 concerts. Last year Ysaye returned to America after an absence of eight years, his phenomenal success resulting in this, his fifth American tour. Ysaye last appeared in Minneapolis in 1898.

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## Sixth Symphony Concert

### Friday Evening, January 2, 1914, at 8:15

### Soloist: EUGENE YSAYE, Violinist

### Program

| | | |
|---|---|---|
| 1 | Symphony in D minor . . . . . | *Cesar Franck* |
| 2 | Concerto for Violin No. 3, B minor, Op. 61 . . . | *Saint-Saens* |
| | INTERMISSION | |
| 3 | *Rondo—"Till Eulenspiegel's Merry Pranks," Op. 28 . . | *Rich. Strauss* |
| 4 | Concerto for Violin No. 1, G minor, Op. 26 . . . | *Bruch* |

*Program Subject to Change*

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EMIL OBERHOFFER, Conductor



## CARL UTERHART, Violinist

Soloist at the

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Carl Uterhart was born in Warnemuende, province of Mecklenburg, Germany, July 23, 1883, where his father is a prominent physician. His talent and love for music he inherited from his mother, who was an unusually fine amateur pianist and ensemble player. While attending school in his home city, Uterhart diligently studied the violin with the best of local teachers and after graduating from high school was sent to the conservatory at Leipzig where he spent several years as pupil of Hans Sitt and Felix Berber. In 1905 he came to this country and joined the Pittsburgh Symphony Orchestra, Emil Pauer conductor. After four years in Pittsburgh he was offered, and accepted, a position with the Chicago Symphony Orchestra, leaving at the end of the second season to return to Germany, where he spent another year of hard study with Henry Marteau. Returning to America in 1912 he was engaged as first violinist of the Minneapolis Symphony Orchestra. The forthcoming appearance as soloist will be his first.

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# Ninth Popular Concert

## Sunday Afternoon, December 21, 1913, at 3:30

## Soloist: CARL UTERHART, Violinist

### Tschaikowsky Program

1 "Marche Slave" Op. 31 . . . .

2 *Symphony No. 6, "Pathetique," B minor, Op. 74
- I Adagio—Allegro—Andante—Allegro vivo
- II Allegro con grazia
- III Allegro molto vivace
- IV Adagio lamentoso

3 *Concerto for Violin, D major, Op. 35 . .
- First Movement Only
- I Allegro moderato
- CARL UTERHART

4 Overture Solenelle—"The Year 1812," Op. 49 .

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EMIL OBERHOFFER, Conductor



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Soloist at the

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---

# Tenth Popular Concert

## Sunday Afternoon, December 28, 1913, at 3:30

### Soloist: W. SCOTT WOODWORTH, Baritone

### Program

| | | |
|---|---|---|
| 1 | "Parting March" from "Lenore" Symphony | *Raff* |
| 2 | *"Overture to Jessonda" | *Spohr* |
| 3 | **Four Character Pieces, after the "Rubaiyat," of Omar Khayyam | *Foote* |
| 4 | Aria—"Lend me your Aid," from "Queen of Sheba" | *Guonod* |
| 5 | Norwegian Rhapsody No. 3 | *Svendsen* |
| 6 | Intermezzo, from "Jewels of the Madonna" | *Wolf-Ferrari* |
| 7 | Songs for Baritone— | |
| | *a*—Salomo | *Henschel* |
| | *b*—Rheinweinlied | *Ries* |
| | Orchestrated by EMIL OBERHOFFER | |
| 8 | *a*—Prelude to "Lohengrin" | *Wagner* |
| | *b*—"Ride of the Valkyries," from "Die Walkuere" | *Wagner* |

*Program subject to change*

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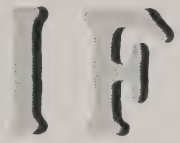
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MINNEAPOLIS, MINNESOTA

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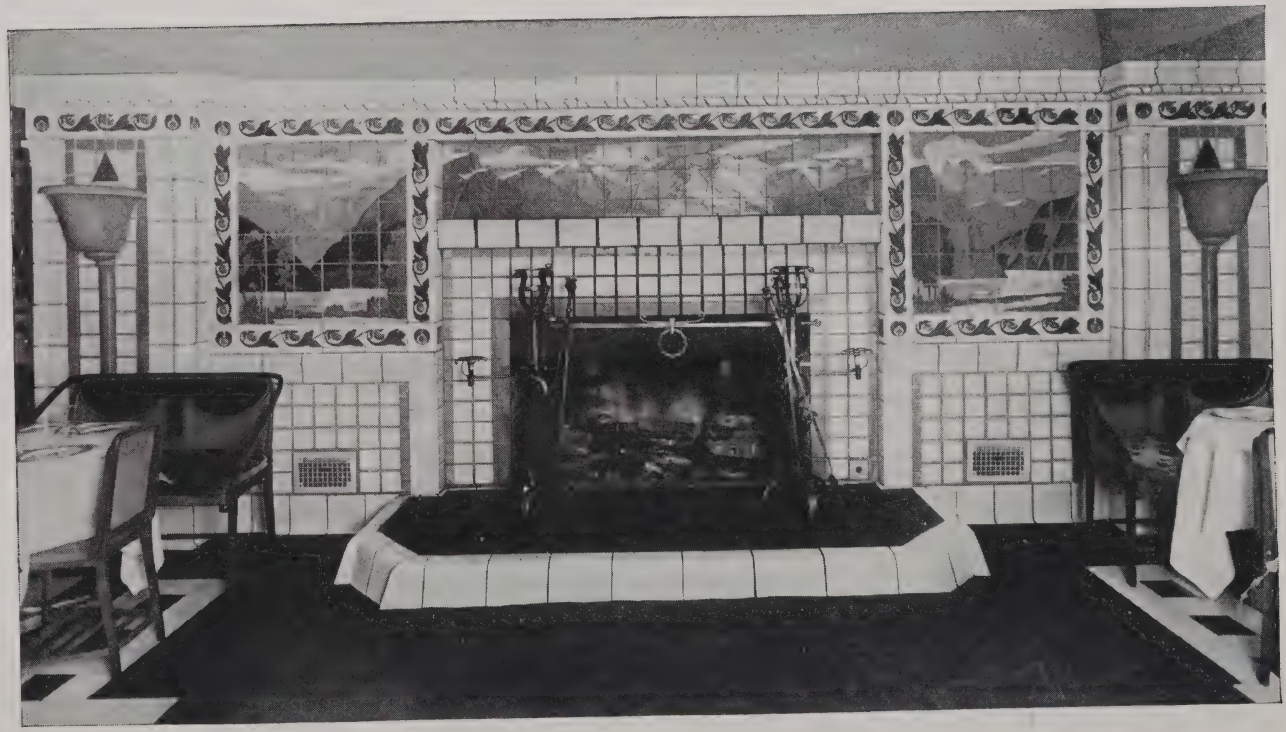
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## Friday, January 2, 1914, at 8:15

## Soloist: EUGENE YSAYE, Violinist

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### PROGRAM

1 Symphony in D minor . . . . *Cesar Franck*

I Lento—Allegro non troppo
II Allegretto
III Allegro non troppo

2 Concerto for Violin No. 3, in B minor, Op. 61 . *Saint-Saens*

I Allegro non troppo
II Andantino quasi allegretto
III Molto moderato e maestoso

INTERMISSION

3 *Rondo—"Till Eulenspiegel's Merry Pranks," Op. 28 *Rich. Strauss*

4 Concerto for Violin No. 1, in G minor, Op. 26 . *Bruch*

I Prelude—Allegro moderato
II Adagio
III Finale—Allegro energico

---

*First time in Minneapolis

*Emergency Exits indicated by Red Lights*

**NOTE—In view of Mr. Ysaye's playing two concertos no encores can be granted.**

The doors of the hall will be closed during the performance of each number and no one admitted until a number is finished.

Those who wish to leave before the end of the concert are requested to do so in an interval between numbers.

*Future Programs—Pages 29, 31, 33 and 35*

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# *The* PLYMOUTH

HENNEPIN AVENUE *at* SIXTH STREET

# Program Notes

## 1 Symphony in D minor . . . *Cesar Auguste Franck*

(1822-1890)

Cesar Franck, the eminent Belgian composer and organist, often spoken of as the "saint of French music," was born in Liege, but is placed among the composers of France, where he lived and worked so long. To understand his music something must be known of his life, character and aims. He was an indefatigable worker, composing early in the morning, often before daylight, filling his days with a wearisome round of routine teaching, and spending his evenings in happy association with the devoted disciples he gathered around him. They called him "Pater Seraphicus" and "Pere Franck" and all adored him. His music was misunderstood and unappreciated by the public of his day, but he met disparagement with gentleness and tranquility, and found comfort in the love and appreciation of the few. He was fervently religious and emotional, and the mysticism of his nature and his music has often caused a comparison between him and his countryman, Maurice Maeterlinck. His most eminent pupil and disciple, Vincent d'Indy, wrote of him: "The foundation of his character was gentleness: calm and serene goodness. He had high ideals and lived up to them. He never sought honors or distinctions, but worked hard and long to give of the best that was in him." Of the D minor symphony he says: "Franck's symphony is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the *Finale,* around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'"

Robert Schumann once said that a painter who wished to portray the Almighty would best achieve his purpose by depicting cherubs on the very edge of his canvas, with their eyes turned from the center. The "painter" of the D minor symphony has beheld a vision, and having beheld it in its radiance and power, makes no attempt to affirm what he has beheld—but only suggests.

Cesar Franck was for upward of thirty years organist at the Church of Saint Clothilde in Paris, in which humble position he was scarcely known to more than his immediate friends and pupils during his lifetime. Nevertheless he carried in his soul gleams of beatific visions, and having tasted of the sorrow and afflictions of complaining men, he wrought in his best works (his sonatas, chamber music, his choral work, "The Beatitudes," and especially in this symphony) tonal pictures in which his emotional imagination sounded the depths of musical expression: and while it is true that the bitter neglect of his contemporaries finds, in his works, a voicing of constant strife of moods—grief, joy, hope, questioning fate—yet is his symphony wrapt in a sweet, mystic atmosphere that ever and anon emerges clearly in a triumphant and sure assertion of belief.

### FIRST MOVEMENT.

The first movement begins with a slow introduction which, at its very outset, carries the hearer at once into the mysticism that forms the salient feature of the work.

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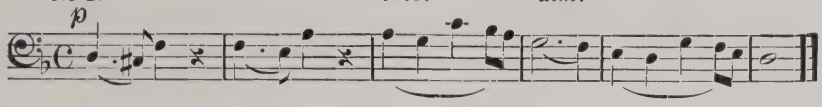
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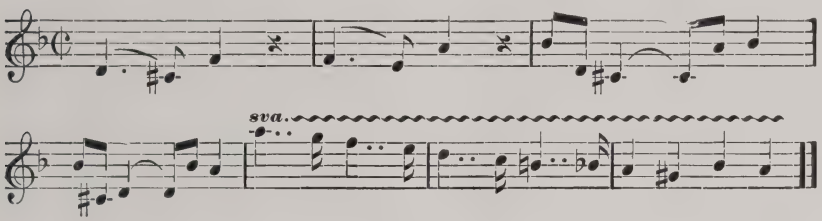
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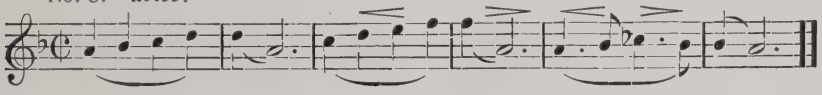



The questioning motive given out by the violoncellos and double basses foreshadows the main theme of the work. It is developed through some measures in which the elegiac droop of the melody, as well as its strange, dissolving harmonies, strive vainly to establish a mood. After a sudden *crescendo* the first subject of the symphony breaks out in this *allegro*:

No. 2.



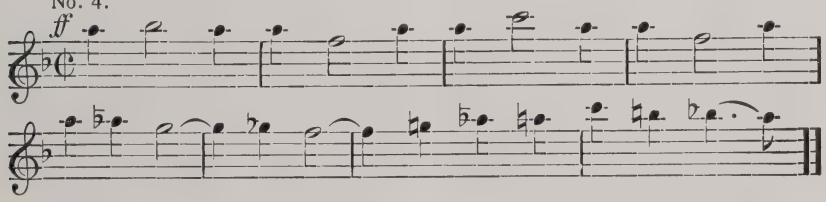

Both themes (Nos. 1 and 2) are presently repeated a third higher and the music soon calms down to this suave, subsidiary theme:

No. 3. *dolce.*



Guy de Ropartz, a friend and pupil of the composer, has termed this the "Hope" motive (note the mystical effect of the melody moving in harmonic semitones in bar 5). This melting mood soon vanishes, however, and there is developed quickly a great *crescendo* and in triumphant burst *fortissimo* the orchestra announces the mighty "Faith" motive (second subject) which, as de Ropartz says, is "declaimed like a great 'Credo.'"

No. 4.




The subsequent working out and the recapitulation sections of the movement display unassailable technical skill and portions of the themes already quoted keep interjecting themselves in a curiously interrogative way. The "Faith" theme rings out again, this time in the key of D, and the movement closes with the full orchestra speaking the opening theme (No. 1) in the boldest contour and in close imitation.

SECOND MOVEMENT.

Instead of the conventional two inner movements there follows now a movement which, to a degree, represents the classic slow movement and *scherzo* by

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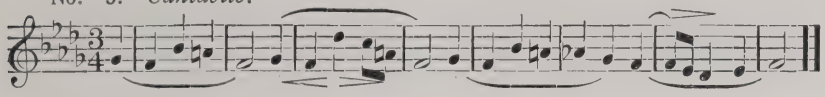
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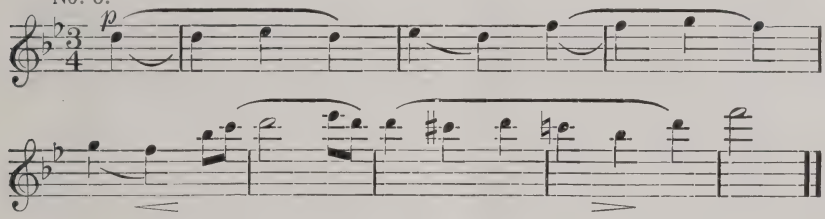
an *allegretto*. After a beautiful *ritornello* of sixteen bars by the strings, *pizzicato*, and harp, the following pastoral air, tinged with melancholy, appears in the English horn over the previous accompaniment:

No. 5. *Cantabile.*



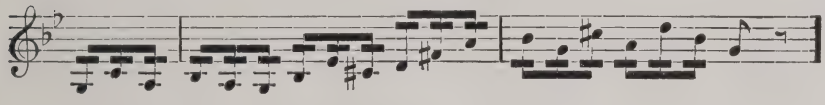
Soon the violins enter with this theme,

No. 6.

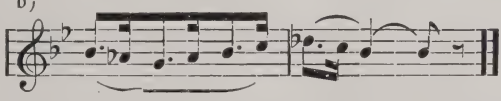



after which, with some elaboration, theme No. 5 is repeated. After this the suggestion of a *scherzo* appears with the following themes:

No. 7. a)



b)

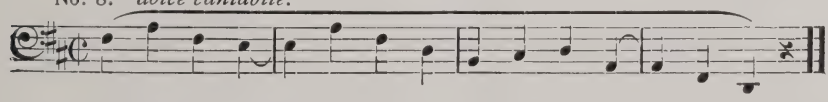


A repetition of theme No. 5 with the *scherzo* (7a) music as accompaniment, concludes this part.

## FINAL MOVEMENT.
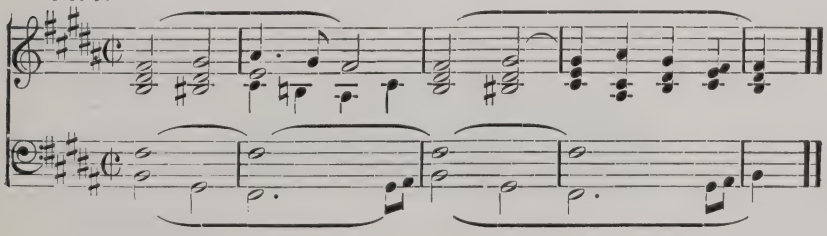
The final movement, after establishing the key of D major in some vigorous brass chords, brings this joyous theme in violoncellos and bassoons:

No. 8. *dolce cantabile.*



After it has been enlarged, sung by instrument after instrument and announced *fortissimo* by the whole orchestra, the following new theme appears:

No. 9.

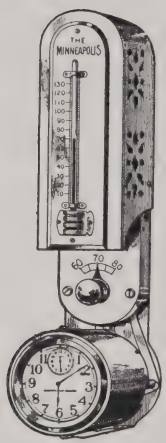


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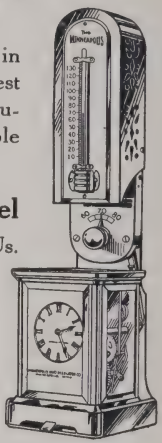
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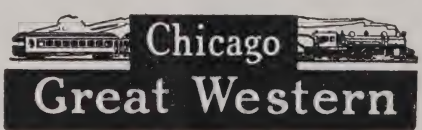
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This is first given out by trumpets and trombones, but is enlarged and enriched until the full orchestra bursts forth into the stately harmonies—a veritable declaration of "Faith triumphant."

The remainder of the movement exhibits the more hopeful and despondent moods, which have been warring with one another, throughout the symphony. Especial prominence is given to the pastoral melody (No. 5), now stated with all possible sonority. The glowing D major of the final harmonies proclaims the victory.

## 2 Concerto for Violin, No. 3, in B minor, Op. 61 . . . . . *Camille Saint-Saens*

(1835— )

It is ten years and three days since this concerto was performed at a Friday symphony concert, the exact date being January 5, 1904, when Jacques Thibaud was the soloist for the third concert of the first season. However, it has since been given at two popular Sunday concerts, once during the sixth season and the second time during the eighth. The score of this work is dedicated to Pablo de Sarasate who produced it at a Chatelet concert in Paris, January 2, 1881, Saint-Saens having composed it the year before.

Felix Borowski prepared following analysis on the occasion of its performance in Chicago five years ago:

"The first movement (*Allegro non troppo, B minor, 2-2 time*) has its principal theme announced by the solo instrument. After much passage work the second theme enters, in E major, in the solo violin. The development concerns itself with the principal theme, which is for the most part worked out in the orchestra against passages in the solo instrument. Following this is a return to the original key and a modified recapitulation and a coda built on the first theme.

"The slow movement (*Andantino quasi allegretto,* B flat major, 6-8 time) has something of the character of a Siciliano. After three measures of introduction the violin enters with the opening theme. Following an extended development of this material a new idea is presented *forte,* by the solo instrument in F major. The first theme then returns in the orchestra, there is a partial repetition of the second by the violin, and a coda (formed of *arpeggio* passages of harmonics in the solo violin and the lower tones of a clarinet) brings the movement to a conclusion.

"The Finale opens with introductory material (*Molto moderato e maestoso,* B minor, 4-4 time). The theme of this is announced by the violin and is short, followed by a second idea of impassioned character, also for the solo instrument. There is some passage work leading into a third subject in D major. Development of the first theme now takes place and is succeeded by a fourth subject in G major, first given out by muted violins and violas, and later by the solo instrument. An elaborate working out of former material now takes place, followed by a shortened recapitulation and a coda.

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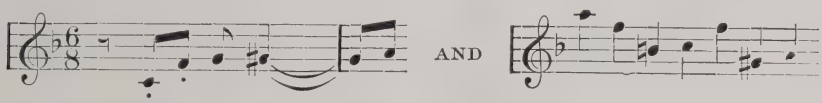
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## 3 Rondo—"Till Eulenspiegel's Merry Pranks," Op. 28 . . . . . *Richard Strauss*
(1864— )

Till Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475-1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book Till goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The title as printed on the score reads, "Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise —in Rondoform—fur grosses Orchester gesetzt, von Richard Strauss." This tone-poem was begun by Strauss in 1894, and produced November 5, 1895, at one of the Guerznich concerts, Cologn, under the direction of Franz Wuellner. Upon this occasion Dr. Wuellner requested the composer to provide an explanatory program whereby the meaning of the music might be made clear to the audience. To this request Strauss replied: "It is impossible for me to furnish a program to 'Eulenspiegel': were I to put into words the thoughts which its several incidents suggest to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the rogue has prepared for them. By way of helping them to a better understanding, it is sufficient to point out the two Eulenspiegel motives




which in the most manifold disguises, moods and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest let them guess at the musical joke which a rogue has offered them."

A personal friend of the composer's, Wilhelm Klatte, prepared the following program which was published in a leading German musical periodical and has frequently been copied in German and English programs, in some cases with Strauss' hearty sanction. (The translation is, for the most part, by C. A. Barry):

"A strong sense of German folk-feeling (des Volksthumlichen) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: gemachlich (*Andante commodo*), F major, 4-8. To some extent this stands for the 'once upon a time' of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the *piano* of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the 'divided' violins and then again in the *tempo primo* sehr lebhaft (*Vivace*). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, cellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars *crescendo*, to a dominant half-close *fortissimo* in C. The thematic material, according to the main point has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll

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tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thorough-going adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant *tutti,* in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended *tremolo* for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a *fortissimo* passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: gemachlich (*Andante commodo, F major,* 2-4). Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture.) He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, *glissando*).

Again the Eulenspiegel theme is brought forward in the previous lively *tempo,* 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightingly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a *fortissimo* of horns in unison, followed by a pause), and strange personages suddenly draw near (cellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, cellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the big-wigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?




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Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous *pizzicati* of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time * * *." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, *fortissimo*.

The rondo, dedicated to Dr. Arthur Seidl, is scored for one piccolo, three flutes, three oboes, one English horn, one small clarinet in D, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle and strings.

## 4 Concerto for Violin and Orchestra No. 1, in G minor, Op. 26 . . . . . *Max Bruch*

(1838— )

Max Bruch wrote in all four concertos for the violin with orchestra, of which the first, played tonight, is the best known and most popular. It has had but one previous performance on a Friday night program and that was during the Fifth Season (1908-1909) when Maud Powell was the soloist. Concerning the work and its composer Philip H. Goepp writes: "Max Bruch, born in Cologne, in 1838, has a very special position of his own among German composers; for he shows little kinship with either of the two dominant schools of his period of activity, of Brahms and of Wagner. Yet his music has struck a true chord of modern feeling. He stands an eminent type of the best German secular choice writing, notably in such cantatas as 'Odysseus' and Schiller's 'Lay of the Bell'; but his true artistic success has been no less in pure instrumental works, above all in his violin concertos."

The first movement of the G minor Concerto seems in a certain Hellenic mood, with a touch of austerity in the intervals, the strong Iambic thud of

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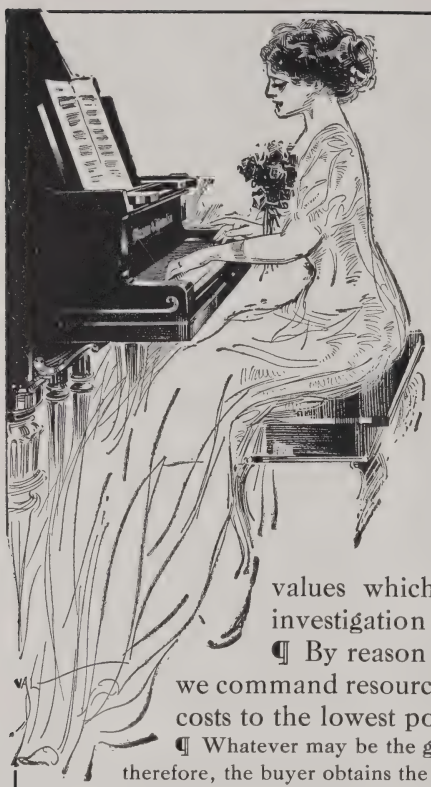
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rhythm presently merging into a more Gothic vein of melody and feeling, where the subtly restrained, merely suggested tenderness, is almost more moving than the freer expression in the following *Andante*.

The test of a symphony is often said to lie in the slow movement. This is no less true of a sonata or a concerto. In a sense, Allegros are mere bustle and preparation of a kind of rear procession for the sovereign melody of the Adagio. The great Adagios are the mark and evidence of the masters, from Bach to Brahms. We love our "masters" mainly for the glorious expressive melodies they have given us. There is no doubt that Max Bruch wrote in the middle of his G minor Concerto one of the great melodies of the nineteenth century; it has that rare virtue, the poise and temper of the true Adagio with an immediate appeal that needs no interpretation. With the reserve, one of the striking traits of the whole work, the full beauty does not emerge until the answer, so that the main tune seems a kind of prelude. The organic unity of the whole composition is shown in a touch of the Adagio the likeness of the second theme to the former Iambic trip (of the first Allegro), though it is transformed in modern feeling. As in every great concert, we must listen more to the orchestra than to the soloist.

The essential role of the lovely strain is felt in the way it prevails throughout the Adagio. It comes in answer to the second as well as to the first melody. It forms the meat of the discussion, with counterpoint of the voices on the different parts of the melody. It is the heart of the overpowering climax, still with a touch of canon between violin and orchestra, beautifully relieved by the second melody, and ending gently with a final song of the first.

The final Allegro (*energico*) is cast in the traditional spirit of the dance, a kind of broad Spanish rhythm alla breve. The second melody, in more even pace, has an expressive answer. It is likewise treated on its second entrance, in the manner of the canon.



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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor



## JULIA CLAUSSEN, Contralto

Soloist at the

SEVENTH SYMPHONY CONCERT

Julia Claussen, the Swedish contralto, who joined the Chicago Grand Opera Co. last season and created a sensation by her magnetic presence, histrionic ability and the power of her voice, is undeniably one of the greatest song-birds Sweden has furnished since the pristine days of Christine Nilsson. Mme. Claussen is in the very prime of life—is tall and dark, a superb figure and a dominating personality which, however, her artistic sense and judgment never permit to predominate whether on the operatic or concert stage. She first essayed the career of a concert singer, but her vocal endowments brought her such flattering offers from the Royal Swedish Opera at Stockholm as were not to be resisted. She there mastered all the contralto roles of the standard operas and became the leader in the Wagnerian roles. During the vacation periods at the opera she studied at Berlin, Munich, Vienna and Bayreuth, increasing her repertoir and acquiring the best European traditions. Her phenomenal success in Grand Opera has attracted the attention of managers throughout the country, but her engagement with the Chicago Grand Opera Co. allows her to accept only a very few of the offers to appear on the concert platform. Her forthcoming appearance will be her first in Minneapolis.

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# Seventh Symphony Concert

## Friday Evening, January 16, 1914, at 8:15

### Soloist: JULIA CLAUSSEN, Contralto

Program

1 Overture to "The Magic Flute" . . . . . *Mozart*

2 Aria from the Cantate, "Ariadne auf Naxos" . . . . *Haydn*

Mme. CLAUSSEN

3 *Symphony No. 2, in E minor, Op. 27 . . . . . *Rachmaninow*

INTERMISSION

4 Arias for Contralto—

*a*–"A mon fils," from "The Prophet" . . . . *Meyerbeer*

*b*–"Mon coeur's ouvre a ta voix," from "Samson and Delilah" *Saint-Saens*

Mme. CLAUSSEN

5 Scherzo—"L'Apprenti Sorcier" . . . . . *Dukas*

*Program Subject to Change*

*First time in Minneapolis

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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor



## WILMA ANDERSON-GILMAN, Pianist

Soloist at the

ELEVENTH POPULAR CONCERT

Music was the feature of the home life of the Anderson family, and while other children were learning their A B C's, the father of Wilma Anderson-Gilman was teaching his children the notes on the piano and violin. When eight years of age Mme. Anderson-Gilman became a pupil of Gustavus Johnson and six years later she was sent to Brussels, where she spent four years studying with Arthur van Dooren, a prominent pianist and composer, and a pupil of Xaver Scharwenka. Her ability attracted the attention of Cesar Thompson, the distinguished Belgium violinist, who engaged her during this time as accompanist for his studio. The experience and training thus gained was of inestimable value. Returning to America in 1903 she traveled four years as soloist and as accompanist to prominent artists. Six years ago Mme. Anderson-Gilman returned to Minneapolis and has since been prominently identified with the musical life of the city. The forthcoming appearance will be her second with the orchestra.

---

# Eleventh Popular Concert

## Sunday Afternoon, January 4, 1914, at 3:30

## Soloist: WILMA ANDERSON-GILMAN, Pianist

### Program

| | | |
|---|---|---|
| 1 | *Cortege Solennel, Op. 91 | *Glazounow* |
| 2 | Overture to "Haensel and Gretel" | *Humperdinck* |
| 3 | Lyric Suite | *Grieg* |
| 4 | *Concerto for Piano No. 2, C minor | *Rachmaninow* |
| | WILMA ANDERSON-GILMAN | |
| 5 | "Espana," Spanish Rhapsody | *Chabrier* |
| 6 | *a*—Evening Song | *Schumann* |
| | *b*—Barcarole | *Saar* |
| | For String Orchestra | |
| 7 | **Rhapsodie Viennoise | *Florent Schmitt* |

*Program subject to change*

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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor



## KARL SCHEURER, Violinist

Soloist at the

TWELFTH POPULAR CONCERT

Karl Scheurer was born at Cologn on the Rhine, November 28, 1885. His father, a sculptor by profession, was an excellent amateur violinist and under his careful tuition the boy developed into a child wonder. When Karl was eleven years of age, Leopold Kramer, at that time professor at the conservatory, became interested and accepted him as a pupil until called away to America. Following his departure, Scheurer secured a free scholarship at the Cologn Conservatory against seventy-five competitors. He graduated with high honors and going to Berlin won another free scholarship at the "Koenigliche Hoch Schule der Musik" (Royal High School of Music) where he became a pupil of Prof. Joseph Joachim and Carl Halier. On leaving this renowned institution he attracted the attention of Fritz Steinbach, conductor of the famous Meiningen Court Orchestra, and later the Guerznich concerts at Cologn, who offered him a prominent position in his orchestra. In 1907 Scheurer was engaged by Dr. Carl Muck for the first stand of the violas of the Boston Symphony Orchestra and in 1909 he was secured as second concertmaster of the Minneapolis Symphony Orchestra which position he has since filled with distinction. The present will be Scheurer's fifth appearance as soloist with the Orchestra.

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# Twelfth Popular Concert

## Sunday Afternoon, January 11, 1914, at 3:30

## Soloist: KARL SCHEURER, Violinist

### Program

| | | |
|---|---|---|
| 1 | Marche Marocaine | *Berlioz* |
| 2 | Overture to "Der Improvisator" | *d'Albert* |
| 3 | *Symphonic Poem, "Les Eolides" | *Cesar Franck* |
| 4 | Concerto for Violin No. 3, in B minor | *Saint-Saens* |
| | KARL SCHEURER | |
| 5 | Ballet Music from "Feramors" | *Rubinstein* |
| 6 | Larghetto, from the "Clarinet Quintet" | *Mozart* |
| | Clarinet: PIERRE PERRIER | |
| 7 | Three Hungarian Dances | *Brahms* |

*Program Subject to Change*

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6 *Enesco* . . . . Roumanian Rhapsody

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7 *Liszt* . . . . Hungarian Rhapsody No. 2

*Program Subject to Change*

*Orchestrations by Emil Oberhoffer

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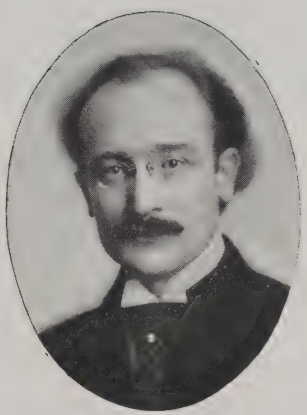
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John Gatscha
Clarence Graves
Franz Zedler
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### PROGRAM

1 Suite . . . . . *Bach-Mahler*

I Overture

II Rondo and Badineri

Flute Obligato: Carl Woempner

III Air

IV Gavotte

Organ: Hamlin Hunt — Clavicembalum: Hermann Ruhoff

2 *"Ariadne auf Naxos," Cantate for single voice *Haydn*

3 Symphony No. 3, in C minor, Op. 78 for Orchestra, Organ and Pianoforte . . . . *Saint-Saens*

I Adagio—Allegro moderato—Poco adagio

II Allegro moderato—Presto—Maestoso—Allegro—Molto allegro

Organ: Hamlin Hunt — Piano: Hermann Ruhoff and Albert Soergel

INTERMISSION

4 **"Midvinter", Op. 24. . . . . *Wilh. Stenhammar*

5 *Recitative and Aria—"Spin', Spin'" from "Den Bergtagna" . . *Ivar Hallstroem*

6 ***Swedish Rhapsody—"Midsommarvaka" . *Hugo Alfven*

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# Program Notes

## 1 Suite . . . . . *Johann Sebastian Bach*

(1685-1750)

Strictly orthodox musical purists criticised Gustav Mahler for the liberty he took with Bach's music in constructing the orchestral suite played this evening; but Mahler and his supporters asserted that there is no artistic reason why the best movements from Bach's suites should not be assembled and modernized, as they have no close inter-relations in their orginal forms. The four movements of the present number Mahler took from two Bach groups; the Overture in D and the Suite in B minor. These he skillfully modernized in several ways. In Bach's time all expression marks were omitted, the interpretation being left to the taste of the individual performer. This method, so uncertain in its results, Mahler remedied by careful markings of the score. Also in the old days the so-called accompaniment, or "continuo," was written only in figured and suggestive thoroughbass and was played, almost as an improvisation, on the harpischord or clavicembalum by the orchestra conductor. This important part Mahler scored for the organ and clavicembalum with exquisite taste, leaving the modern conductor free to direct his orchestra. The part for clavicembalum is played upon a modern pianoforte, the original instrument being of too faint a tone to be heard against the larger orchestra of modern times. The four movements follow closely the conventional forms mentioned in their titles. In the third one, the "Air," will be recognized the familiar Bach Air for the G string, which has its proper place as the second movement of the Overture in D, where it is played upon the A string of the violins.

## 2 "Ariadne auf Naxos," Cantate for single voice, *Joseph Haydn*

(1732-1809)

But little is known concerning this unfamiliar aria by Haydn except that it was composed in 1782; presented to the English music publisher Bland when he visited Haydn at Esterhaz in 1787 with the object of inducing him to come to London and conduct concerts of his own works; and that later on, when Haydn made his first visit to London that a certain "*Pacchierotti sang his cantata 'Ariadne e Naxos.'" Printed on the fly-leaf of the edition used tonight (Breitkopf and Haertel) is a note signed by Ernest Frank, in which he says: "The present arrangement was inspired by the wish to bring to public attention a beautiful, but strangely unknown work of Haydn's and thereby enrich the rather limited repertoir of concert singers, especially the contraltos." The accompaniment, originally for piano has been orchestrated by Edward Frank. Following translation of the German text was prepared by Harlow Gale:

*Gasparo Pacchierotti was, perhaps, the greatest singer of the second half of the eighteenth century. He was born in 1744 at Fabriano, near Ancona, Italy, and died at Padua, Oct. 21, 1821.

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Theseus, my life! Thou not here? Whither hast thou fled?
Thou wert reposing so sweetly by my side!
No, with false flattery a dream-image has deceived me.

**Recitative.**

Yonder in rosy light nears Aurora. The sea announces radiantly the arrival of the light-encircled god.
Theseus, Theseus, my lord! Alas, not yet dost thou appear?
Has the roaring of lions in these woods inflamed thee to combat?
Oh, come, Oh turn back! Never can the richest booty atone for my fear.
On the breast of thy spouse, in the arms of thy true one, cool thy hero's wild fire.
Forget here that the earth still shelters monsters.
No longer can my timid heart bear this empty stillness.
The whispers of terrible premonition sound from the abysses:
Thy spouse trembles.
Beloved, come, behold my tears!

**Aria.**

Beloved lord, Oh appear, bring peace to this heart,
See how lonely I here weep, come and soften my grief!
Look down, ye favoring gods, look upon me with pity:
'Twas ye gave me this timid heart!
Ah, where dost thou wander, Theseus?
To whom do I speak? My laments return only an echo.
Theseus is afar, he gives me no answer:
No breeze bears to him my sighs, my calls.
There on the shore a cliff stretches toward heaven:
I could discover him upon the summit:
Should the valleys hide him, I would descend them!
Ye gods! Is it possible? What must I see?
That is the ship of the Greeks. Ah, how they fly!
Theseus, he among them? No, it cannot be!
And yet, it is he: he flees: he can leave me here to pine?
No hope for me: I am lost!
Theseus, Theseus, Oh hear, hear me!
All, all in vain: the floods, the winds snatch him forever from my sight.
Would the gods hunted thee with a just revenge!
Thankless one: I dared my life to rescue thee:
And thou canst leave me?
And thy promise, thy sacred oaths, where are they?
Traitor, canst thou forget them?
Whither can I turn?
Where find pity, since Theseus deserts me?
Strength forsakes my limbs, they tremble:
Night curtains my dimming eye: darker is the night: soon all will end!
Ye gods, let me die, chosen only for woe:
All is lost to me, what can life be more?
Open the dark abyss, bury me in its cavern,
Since healing never can I find, Oh holy, eternal ocean!
Hide me, wretched me, thou sacred, everlasting sea!

## 3 Symphony No. 3, C minor, Op. 78 . . . *Camille Saint-Saens* (1835- )

Although Saint-Saens' C minor symphony is numbered the third of this French composer's works in this form, it is, in reality, the fifth symphony composed and brought to performance by this modern master. Two of these works were, after their first production, looked upon with disfavor by their creator and were never published.

The composition of the C minor symphony was the result of a a request made to Saint-Saens by the Philharmonic Society of London. The work was commenced early in 1886, and was brought to its first hearing May 19, 1886, at the fifth concert of the Philharmonic Society's season, given in St. James' Hall, London. On this occasion Saint-Saens not only conducted his new symphony, but appeared as piano soloist in Beethoven's G major piano concerto. The orchestra was conducted, save in its performance of the new symphony, by Sir Arthur Sullivan. The new symphony aroused much comment and a good deal of discussion. Many conservative English critics, while admiring the work as abstract music, were dis-

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posed to condemn its departure from the classical form of symphonic construction.

The score of the symphony bears the inscription: "To the Memory of Franz Liszt." This has led some commentators to associate certain portions of the C minor symphony with Saint-Saens' emotions of grief at the passing of the illustrious pianist-composer who had been his friend. That this association is wholly unwarrantable is easy of proof, for Liszt was still alive when the French master was composing his symphony, and he did not die until two months after the work had been produced. Moreover, the placing of Liszt's name upon the published score was clearly an afterthought. No mention of it is to be found in the program of the Philharmonic Society's concert, when the score distinctly stated that the symphony was composed expressly for this organization.

The following explanation of the composer's intentions, and the analysis which accompanies it, are translated from Saint-Saens' own writings:
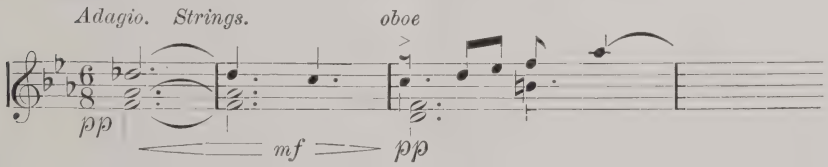
"This symphony, like the author's fourth concerto, and sonata for piano and violin, is divided into two movements. Nevertheless it contains, in principle, the four traditional movements; but the first, arrested in development, serves as an introduction to the *Adagio,* and the *Scherzo* is linked by the same process to the *Finale.* The composer has thus sought to avoid the endless repetitions which more and more tend to disappear from instrumental music under the influence of increasingly developed musical culture.

"The composer, believing that symphonic works should be allowed to benefit by the progress of modern instrumentation, has made up his orchestra of three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, three kettledrums, organ, pianoforte, triangle, cymbals, bass drum and the usual strings.

FIRST MOVEMENT.
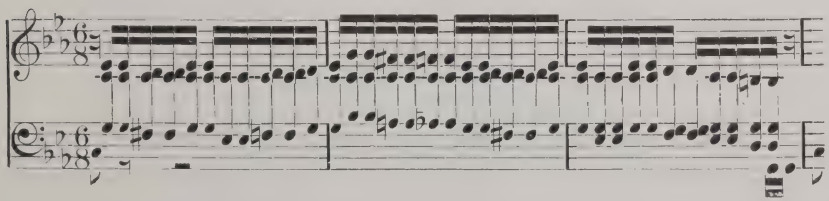
"After a slow introduction consisting of a few plaintive bars

No. 1




the initial theme, somber and agitated in character, is stated by the strings in C minor:

No. 2. *Allegro Moderato.*



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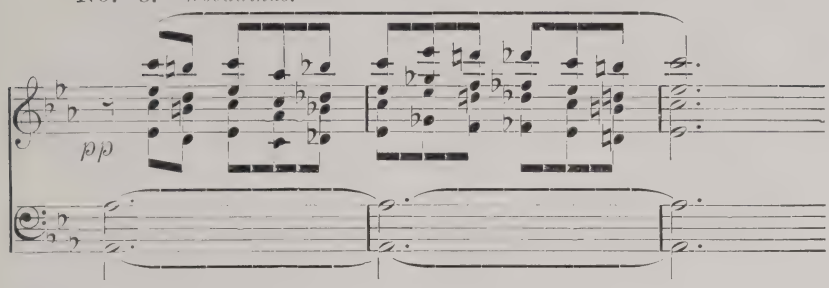
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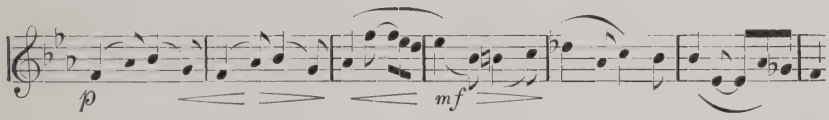


"The first translation of this theme

No. 3. *Woodwinds.*
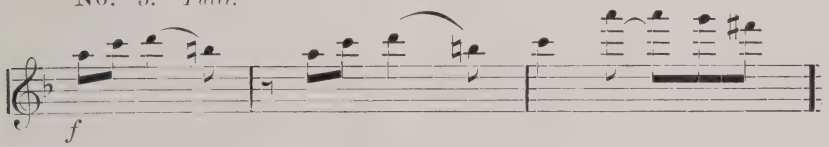



leads to a second subject—

No. 4. *First Violins.*
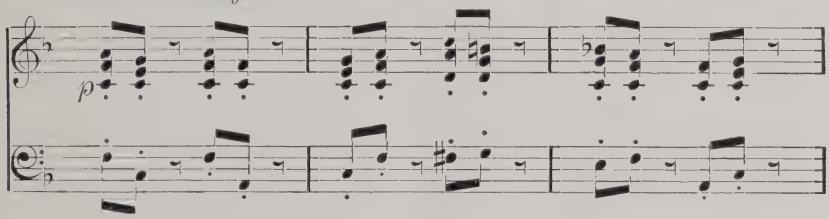



marked by a greater tranquility. This, after a short development presenting the two themes simultaneously, appears in a striking form

No. 5. *Tutti.*



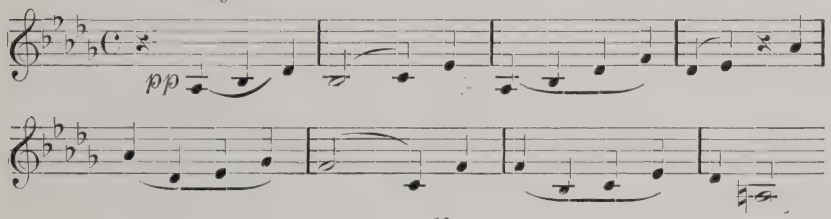

which is, however, of brief duration. A second transformation of the initial theme follows:

No. 6. *Strings.*




"Various episodes bring with them increasing calm, and so lead to the *Adagio* in D flat, the theme of which, extremely quiet and contemplative, is stated by the violins, violas and 'cellos, sustained by chords on the organ:

No. 7. *Adagio.*



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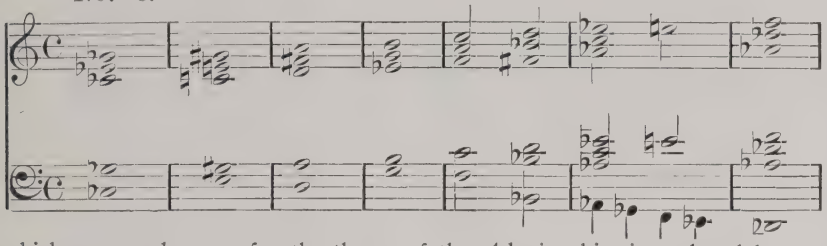
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"This subject is next taken up by a clarinet, horn and trombone, accompanied by the strings divided into many parts. After a variation, *en arabesque,* executed by the violins, the second transformation of the initial theme of the *Allegro* reappears, bringing back a vague feeling of unrest, augmented by dissonant harmonies

No. 8.
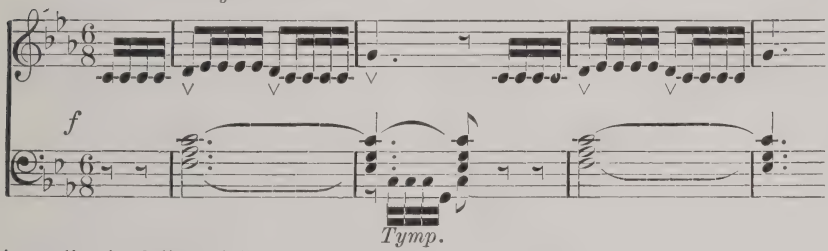


which soon make way for the theme of the *Adagio,* this time played by a violin, viola and violoncello *soli,* accompanied by the chords of the organ and the persistent rhythm in triplets of the preceding episode. The first movement ends with a coda, mystical in sentiment, presenting in alternation the two chords of D flat major and E minor.

SECOND MOVEMENT.
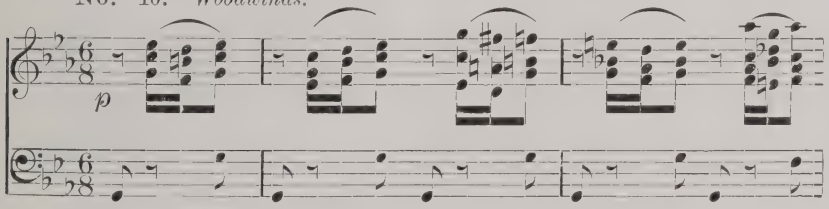
"The second movement opens with an energetic figure, *Allegro moderato,*

No. 9. *Allegro Moderato.*
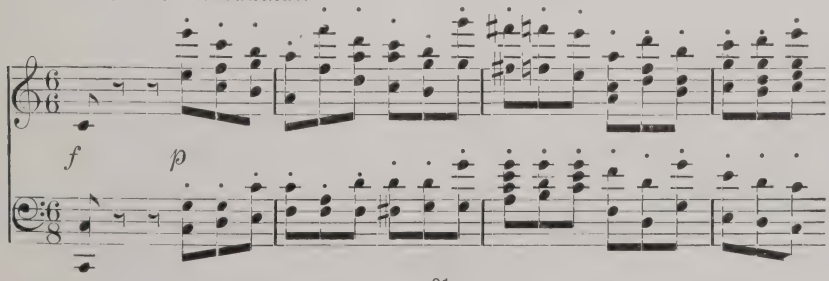



immediately followed by a third transformation of the initial theme of the first movement,

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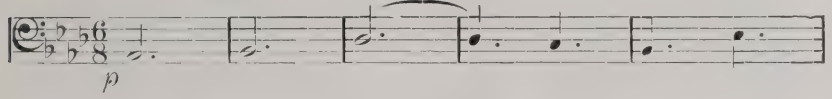
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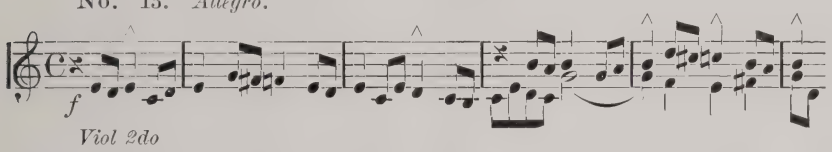
where appear from time to time, transient as lightning, the *arpeggios* and rapid scale passages of the pianoforte, accompanied by a syncopated rhythm in the orchestra, each time in a different key. These playful passages are interrupted by an expressive phrase. To the repetition of the *Allegro moderato* succeeds a second *Presto,* which apparently starts to repeat the first, but scarcely begins before there appears a new figure; calm, grave and austere

No. 12. *Basses.*
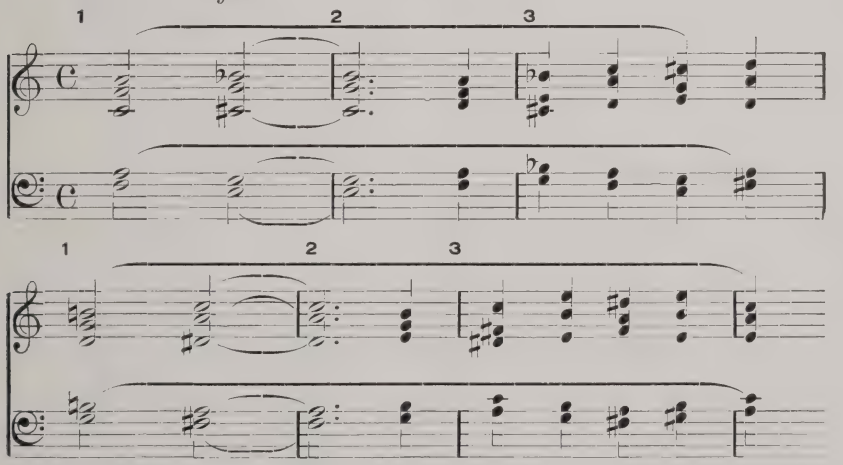



and quite the opposite of fantastic in character. A conflict ensues, ending with the defeat of the agitated and fantastic element. The new idea soars aloft as in the blue of a clear sky, to the heights of the orchestra, and a *Maestoso* in C minor announces the ultimate triumph of the idea, calm and elevated. The initial theme of the first movement, now completely transformed, is next stated by the divided strings and the pianoforte and taken up by the organ with all the forces of the orchestra. Development follows, almost entirely constructed in three bar rhythm:

No. 13. *Allegro.*




An episode, quiet and somewhat pastoral in character, is twice repeated *Viol 2do.*

No. 14. *Organ.*




and a brilliant coda, in which the initial theme, by a final transformation, takes the form of a violin passage, finishes the work—the three bar rhythm here becoming, by natural logic, one vast measure in triple time of a whole note each, or twelve quarter notes in a measure."




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## 4 "Midvinter," Op. 24 . . . . . *Wilhelm Stenhammar*
(1871- )

Wilhelm Stenhammar, son of the distinguished Swedish composer, Peer Stenhammar, was born in Stockholm in 1871. Together with Hugo Alfven he stands at the head of modern Swedish composers. In addition to two operas, "Tirfing," and "Hochzeit auf Solhaug," he has composed two piano concertos, two symphonies, works for chorus and orchestra, songs with orchestra and piano, violin and piano sonatas, three string quartets, and many pieces for piano. He himself is an excellent pianist with a reputation as an interpreter of Beethoven. At present he is conductor of one of Sweden's foremost symphony orchestras, that at Gothenburg. Previous to this he conducted the Stockholm Philharmonic Orchestra and the Royal Opera.

In a note printed in the score, Stenhammar gives the following information concerning the tone poem, "Midvinter," performed in America for the first time tonight:

The thematic material contained in "Midvinter" is derived from several old Swedish dance-tunes the composer heard played by one of the famous country dance fiddlers, Hinns Anders, of Ostnor, in Mora (Dalarne)—and the old psalm "Dat Heilig Dag" (The Holy Day), the same that is still sung every Christmas morning in the churches in Mora.

The work is scored for piccolo, two flutes, two oboes, two clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, tympani, strings and a chorus of mixed voices. The use of the chorus is optional and is generally omitted.

## 5 Ingeborg's Aria, "Spin', spin' " from "Den Bergtagna" . . . . . *Ivar Hallstroem*
(1826-1891)

Ivar Hallstroem was born in Stockholm in 1826 and died there in 1891. He first studied law and for a while was private librarian to the Crown Prince, now King of Sweden. He gained a prize from the Musical Society in Stockholm in 1860, for "The Flowers," an idyll for solo voices, chorus and orchestra. He next composed two operas, both of which were failures, but in 1874 his opera "Den Bergtagna" (Bride of the Mountain King) made a decided success. The success of this opera gave a new impetus to Swedish dramatic composers, and while much better works have been written by the later Swedish writers, at least from the artistic standpoint, to Hallstroem must be given the credit of founding the National Opera of Sweden. Like so many of the Scandinavian operas and large chorus works, the story of "Den Bergtagna" deals with trolls, gnomes, and mountain spirits with which the folk-lore of Sweden and Norway abounds.

This opera is in five acts, text by Frans Hedberg. It was first performed at the Royal Swedish Theatre in Stockholm, May 20, 1874, and is dedicated by Hallstroem to his friend and patron, King Oscar II, of Sweden. The play deals with the period shortly after christianity had been introduced into Sweden; the scene is laid in the neighborhood of Krokeks Cloister, in the Kolmorden mountains. The story is that of a beautiful young girl who has been carried off by the mountain king and forced to become his bride. The aria sung tonight follows







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a short prelude opening the fourth act. The scene represents a small hall in the castle of the king, deep within the mountain. Ingeborg is seated spinning flax on a golden spindle. After a while she begins to sing the following aria:

"Spin, spin, mountain halls within,
Golden distaff, spin! Spin
Silver threads, the flaming,
Crystal flashes framing,
Spin, my distaff, spin!
Where is the king? O, where is my consort? Why does he leave me so lonely here?
Yet, why query? How gladly all comfort we give to him who's to us dear!
Sweetly at his breast found I love and rest;
Sorrow, doubt and anguish fled our home, the bless'd.
Softly held I 'pon my arm, clasped them to my bosom warm,
Son and daughter fairest.
Yet, thou, O, longing of deep charm,
From these mountains bearest!
Sweetly at his breast found I love and rest;
Sorrow, doubt and anguish fled our home, the bless'd.
It is as if memory whispered then of sunlight 'pon green growing meadows,
The fragrance of spring from whose flowers I came to the gold glimmer mountain shadows.
It is as if spoke in my heart a voice of mother and friend, the dearest.
Then burneth my head, then heaveth my breast, and husband and children vanish.
I will flee, I will forth from each fettering band
To my childhood's beckoning strand!
But then I am pressed hard to his breast, by his voice am caressed,
And my longing is stilled,
With peace my heart filled,
And my harrowing quest
Finds a harbor of rest!

Spin, spin, mountain halls within,
Golden distaff, spin! Spin
Silver threads, the flaming,
Crystal flashes framing,
Spin, my distaff, spin!"

—English Translation by Dr. Victor Nilsson.

## 6 Swedish Rhapsody, "Midsommarvaka" . . . *Hugo Alfven* (1872- )

Hugo Alfven is one of the foremost modern Swedish composers. He was born in 1872 and his versatile artistic talents have received a thorough and scholarly training. After studying musical theory and composition under the foremost masters of Europe he became a teacher of these subjects in the Royal Conservatory of Music in Stockholm. He has composed many beautiful songs, a sonata for violin, three symphonies and several rhapsodies for orchestra. His symphony in D minor, ranked with the best symphonic works of the modern era, has had several successful performances in Germany and England.

"Midsommarvaka" is a fantasy on popular Swedish folk melodies depicting the moods evoked by an old-time Swedish midsummer-wake—the dancing and the games around the Maypole through the magic night of Midsummer-eve. The first theme of the beautiful *Andante intermezzo* is of the composer's own invention, while other themes are borrowed from the folk music of Sweden and elaborated by the composer.



Julia Claussen

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Fritz Kreisler, born in Vienna, Feburuary 2, 1875, began his career as a youthful prodigy and it was as such that he came to America in 1889 when he was fourteen years old, with Moritz Rosenthal, the pianist. On his return to Vienna, he abandoned his music for ten years and devoted himself to other work. He attended the high school in Vienna, studied medicine, his father having been a physician; studied art in Rome and Paris, served his time in the army, with the rank of an officer, in a Uhlan regiment. Having finished his outside studies he again took up his violin and in 1899 reappeared on the concert platform in Vienna. Not satisfied with his success he retired for two months, devoted himself completely to his instrument with the result that when he appeared again his performances created a sensation. Since then nothing has occurred to mar his success. He has played in every important music center in the world and his appearance is always an event. His attractive personality, his modesty of demeanor, his artistic sincerity are alike rare as they are notable.

## Eighth Symphony Concert

### Friday Evening, January 30, 1914, at 8:15

### Soloist: FRITZ KREISLER, Violinist

### Program

1 *Variations on a Theme by Joseph Haydn, Op. 56a . . *Brahms*

2 Symphony No. 5, in C minor, Op. 57 . . . . *Beethoven*

I Allegro con brio
II Andante con moto
III Scherzo—Allegro
IV Finale—Allegro

INTERMISSION

3 Concerto for Violin and Orchestra in D major, Op. 61 . *Beethoven*

I Allegro ma non troppo
II Larghetto
III Rondo

*Program Subject to Change*

*First time in Minneapolis

Tickets: $1.50, $2.00, $2.50.
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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor



## MARY ANN KAUFMAN, Soprano

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Mary Ann Kaufman was born at Richmond, Indiana. Her beautiful natural voice attracted the attention of Miss Lucy Fansisco, director of the department of music at Earlham College, Richmond, with the result that Miss Kaufman specialized in voice culture during the three years she attended this institution. From there she went to Cincinnati where she spent four years studying with Edwin W. Glover and Madam Tecla Vigna, graduating from the latter's vocal school in 1911. While in Cincinnati, successful appearances with the Musical Art Society and the Orpheus Club brought her several flattering offers from other cities with the result that in 1912 she accepted a position in one of the leading churches in Chicago where her talent and voice soon secured her many desirable concert and other engagements there and in nearby cities. Last season Miss Kaufman appeared with the Minneapolis Symphony Orchestra at Madison, Wis. The forthcoming will be her first appearance in Minneapolis.

---

# Thirteenth Popular Concert

## Sunday Afternoon, January 18, 1914, at 3:30

## Soloist: MARY ANN KAUFMAN, Soprano

### Program

| | | |
|---|---|---|
| 1 | Polonaise ("Military"), A-flat major, Op. 53 | *Chopin* |
| 2 | Overture—"Sakuntala," Op. 13 | *Goldmark* |
| 3 | Suite—"L'Arlesienne" | *Bizet* |
| 4 | Aria—"Leise, leise," from "Der Freischuetz" | *Weber* |
| 5 | *"Danse Sacre" and "Danse Profane" | *Tinel* |
| 6 | *Two Numbers for String Orchestra | *Percy Grainger* |
| | (*a*) Irish Tune from County Derry | |
| | (*b*) Mock Morris | |
| 7 | Aria—"Ah fors'e lui," from "Traviata" | *Verdi* |
| 8 | Waltz—"On the Beautiful Blue Danube" | *Strauss* |

*Program Subject to Change*

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## CORNELIUS VAN VLIET, Cellist

Soloist at the

FOURTEENTH POPULAR CONCERT

Cornelius van Vliet was born at Rotterdam, Holland, September 1, 1886. His fondness for music prompted his father to have him instructed in violin and piano, but when he reached the age of nine his whole interest became centered in the cello. His first master was Prof. Oskar Eberle, after whose death he continued and completed his studies with Prof. J. Mossell in Amsterdam. In addition to having appeared as soloist in the principal cities of Europe, Mr. van Vliet held responsible positions in such organizations as the Konzertgabouw Orchestra at Amsterdam, Wm. Mengelberg, conductor; Philharmonic Orchestra, Leipzig; Philharmonic Orchestra, Prague; and the Philharmonic Orchestra of Helsingfors, Finland. He resigned from the last named to accept the position of solo cellist of the Kaim Orchestra, Munich, and in 1908 was engaged by Felix Weingaertner as solo cellist of the Vienna Royal Opera, which position he held for three years. His ambition to see America brought him to this country two years ago, the present being his second season as solo cellist of the Minneapolis Symphony Orchestra.

---

# Fourteenth Popular Concert

## Sunday Afternoon, January 25, 1914, at 3:30

## Soloist: CORNELIUS VAN VLIET, Cellist

### Program

| | | |
|---|---|---|
| 1 | Wedding March | *Mendelssohn* |
| 2 | *Overture to "Marriage of Jeanette" | *Masse* |
| 3 | Spanish Caprice | *Rimsky-Korsakow* |
| 4 | Concerto for Cello and Orchestra, in A minor | *Saint-Saens* |
| 5 | Roumanian Rhapsody, No. 2, in D major | *Enesco* |
| 6 | Humoresque | *Dvorak* |
| | (Orchestrated by EMIL OBERHOFFER) | |
| 7 | Waltz Intermezzo from Ballet, "Gretna Green" | *Guiraud* |
| 8 | Introduction to Act III and Bridal Chorus from "Lohengrin" | *Wagner* |

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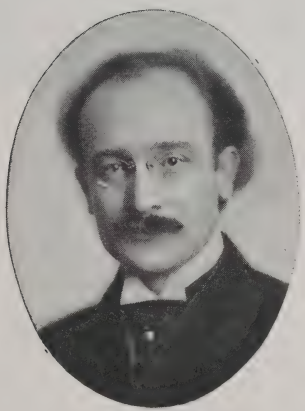
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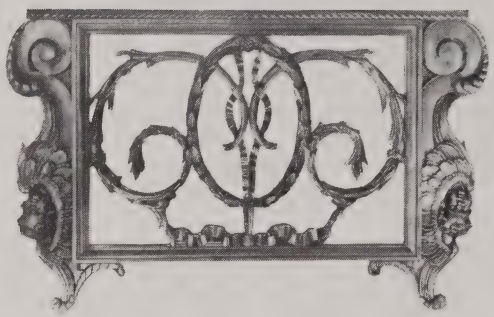
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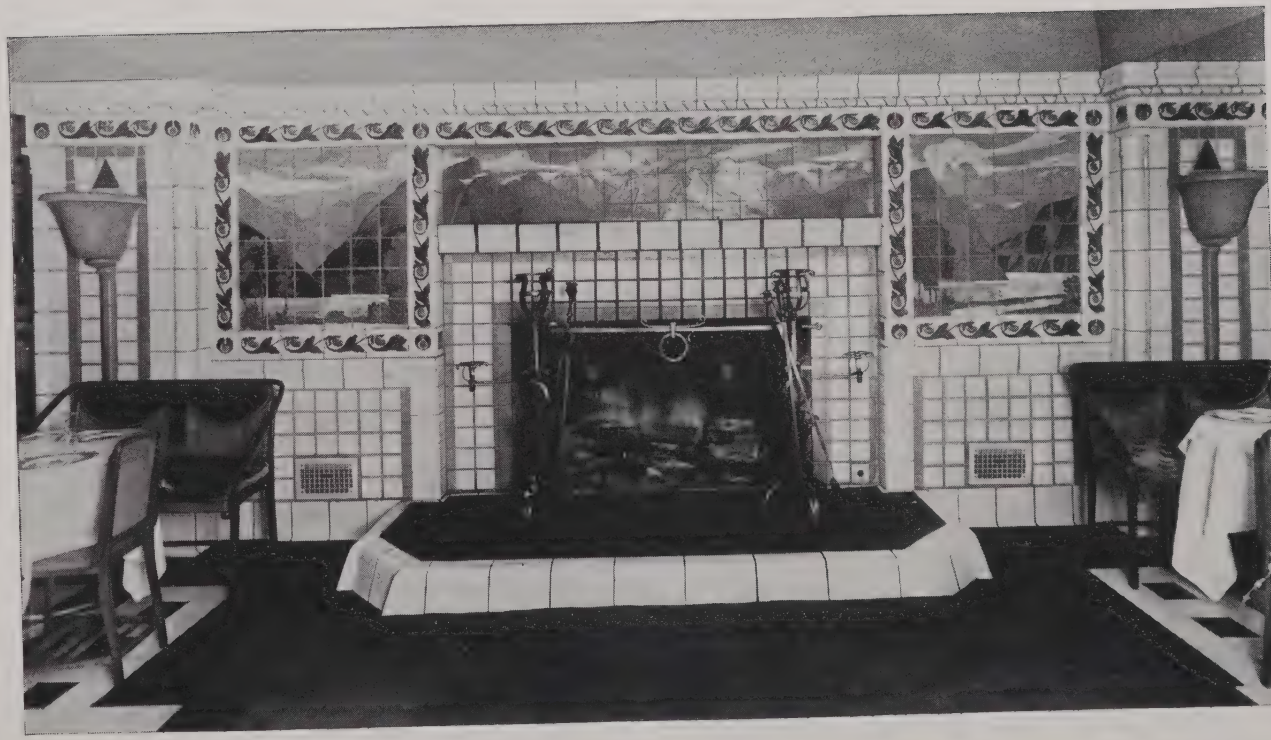


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## Friday, January 30, 1914, at 8:15

## Soloist: FRITZ KREISLER, Violinst

### PROGRAM

1 Symphony No. 5, in C minor, Op. 67 . . . *Beethoven*

I Allegro con brio
II Andante con moto
III Scherzo—Allegro
IV Finale—Allegro

2 Concerto for Violin and Orchestra, in D major, Op. 61 *Beethoven*

I Allegro ma non troppo
II Larghetto
III Rondo—Allegro

INTERMISSION

3 *Variations on a Theme by Haydn, Op. 56a . *Brahms*

Theme: Chorale Saint Antoni
Var. I Poco piu animato
II Piu vivace
III Con moto
IV Andante con moto
V Vivace
VI Vivace
VII Grazioso
VIII Presto ma non troppo
Finale—Andante

4 Violin Soli,

(*a*) Andantino . . . . . *Padre Martini*
(*b*) Chanson Louis XIII et Pavane . . *Louis Couperin*
(*c*) Caprice Viennoise . . . . *Fritz Kreisler*

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Those who wish to leave before the end of the concert are requested to do so in an interval between numbers.

*Future Programs—Pages 29, 31, 33 and 35*
*Third Annual Eastern Tour Itinerary—Page 20*

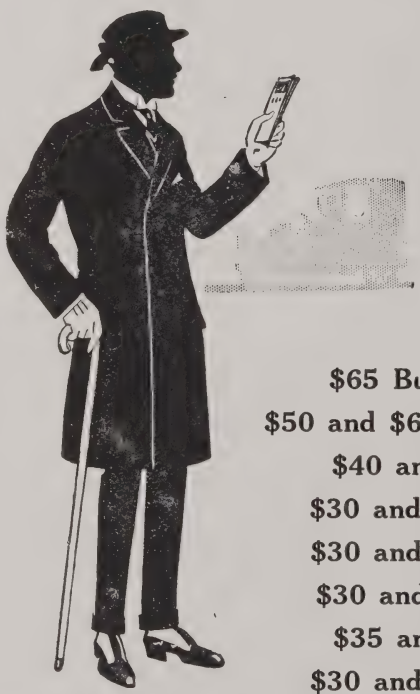
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# Program Notes

## 1 Symphony No. 5, in C minor, Op. 67, *Ludwig van Beethoven*
(1770-1827)

Of the history of this great symphony Felix Borowski writes: "If Beethoven had realized his original intention the C minor Symphony would not have been the fifth of the series of symphonies, but the fourth; for the work was taken up after the composition of the 'Eroica,' and Beethoven occupied himself with the C minor symphony, as the sketch-books clearly show, at the same time that he was engaged upon the opera 'Fidelio' and the G major concerto for the piano. We may take it that the symphony was begun late in 1804, or at the beginning of the following year; but Beethoven made sketches for the first three movements at periods much earlier than this, and there is a sketch for a movement of a symphony in C minor, bearing some resemblance to the theme of the *Scherzo,* which dates as far back as 1795. But the composition of the C minor symphony was destined to be interrupted by that of the symphony in B flat (No. 4). Why did Beethoven take up this new work? Sir George Grove suggested the following as a possible explanation: 'It was Beethoven's intention to follow his third symphony, the 'Eroica,' with one in C minor, and, indeed, he had actually begun the work. It now appears that his engagement threw his mind into a different direction, and that he embodied his feeling in the fourth symphony, in B flat, in which all conflict is merged in happiness, while the slow movement is one of the most passionate love-poems ever breathed. After this the C minor was again taken up and completed.'

"The fifth symphony came to its first performance at the Theater on der Wien, Vienna, December 22, 1808. The concert was announced a week previously in the Wiener Zeitung, it being intimated that all the pieces were the composition of Beethoven, and that all were entirely new and unpublished. It was further stated that the concert would begin at seven o'clock. The program was of portentous length. The first part was taken up with the 'Pastoral' Symphony—this was called No. 5;—the Aria 'Ah perfido,' sung by Mme. Kilitzky; a Latin Hymn, written in church style for solo and chorus; the G major concerto, played by Beethoven. The second portion of the concert opened with the C minor symphony, which was set down as No. 6; it was followed by the Sanctus from the Mass in C, a Fantasia for piano alone, and the Choral Fantasia, in which the piano was again played by Beethoven.

"The rehearsals for this performance have been characterized by some unpleasant incident consequent on Beethoven's brusque treatment of the orchestral players and their resentment of it. At the performance the composer was in a curious mood. It would seem that the audience was small, and of the notabilities resident or staying in Vienna the only representative was the Russian Prince Wielhorsky, who occupied one of the orchestral stalls. When Beethoven appeared he called out to the Count and bowed to him in a manner half friendly, half ironical. There was trouble during the performance of the Fantasia for piano and chorus. The orchestra made a mistake in the middle of the piece, upon which Beethoven jumped up and shouted 'Silence! silence! That's all wrong. Once more, once more.' It may be stated in connection with this incident that in the Allgemeine Musikalische Zeitung of January, 1809, the Viennese correspondent of the paper reported the general weakness of the playing at this concert. Of the enthusiasm of the public little is recorded. Probably much of the enjoyment and admiration of the music was neutralized by the intense cold which Johann Friedrich Reichardt declared caused the listeners to shiver in the seats, although they were wrapped in furs and cloaks."

Of all the nine symphonies by Beethoven, the fifth probably is the best known, the most generally comprehended, and the most widely popular. Each of its movements is a gem of the first brilliance, and collectively they constitute a work of the profoundest grandeur and deepest musical meaning—without parallel, perhaps, in classic beauty and perfection of symphonic form. Faultless in conception and construction, it reveals an exquisiteness of poise and an unfaltering certainty of progressive thought which entitle it to the first place among the purely classic symphonies. There have been many conjectures as to the thoughts which

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Beethoven tried to translate into music in this symphony; conjectures put forward by those who feel that every musical utterance must have a definite meaning. As a prominent critic aptly expressed it: "For me this symphony has no 'program' or 'plot'; it is an expression of absolute music, dissassociated entirely from earthly events and telling no story save that of manly strength and beauty. There is a tradition to the effect that Beethoven called the first theme 'Fate knocking at the door'; but this has been said to be a fancy of one of his pupils which the master himself repudiated."
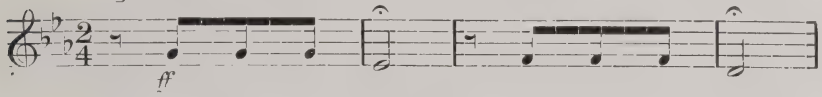
The symphony was published—in the orchestral parts only—in April, 1809, with a dedication to Prince Lobkowitz and Count Rasoumowsky. In 1826 the score (a volume of 182 pages) was published, but without the dedication.

## FIRST MOVEMENT.

The first movement is a wonderful example of thematic invention. It opens with a brief introduction:

No. 1

*Allegro con brio.*



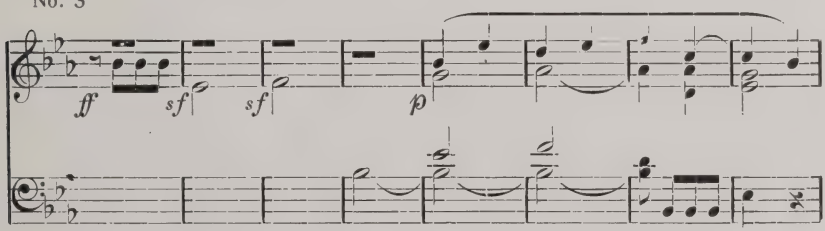

In these two measures is to be found the rhythmical figure which is the basic element of the ensuing principal theme and, indeed, of the entire movement. The principal theme is sixteen measures long, the following quotation giving it in part:

No. 2




The extension passage which follows is not of great length, the second theme appearing at the fifty-ninth measure:

No. 3




It will be apparent immediately that the rhythmical essence of the principal theme is imparted to the second, and as the latter expands there will be heard constant illusions to this wonderful four-note figure. The free-fantasia sets in with a restatement of this motive, after which the development begins in earnest. It is amazing to contemplate what Beethoven has accomplished with this seemingly insignificant figure of four notes only. It is repeated again and again with unremitting persistence—pulsating unceasingly throughout the movement, yet without the remotest trace of monotony. The recapitulation, heralded by another repetition of the introduction, is in the usual form, leading at length to the magnificent *coda* (also founded on the principal theme) with which the movement ends.

## SECOND MOVEMENT.

Now ensues a singularly pacific and moving composition in the form of a "rondo with variations." The principal theme is as follows:

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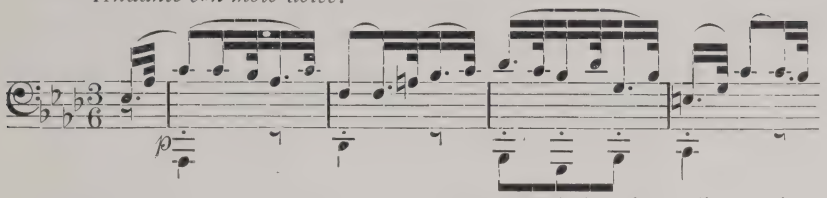
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No. 4

*Andante con moto dolce.*




This theme is subjoined by another melody, similar in feeling and style at the start,

No. 5
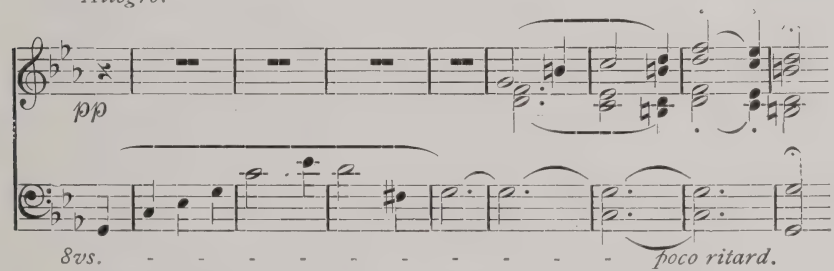


but more exalting in feeling as it soars to its climax, after which it subsides into a strain of mystery and longing which eventually finds relief in a short, decisive burst of triumph. Then follow several variations of these melodies, the movement concluding with a long, but very beautiful *coda,* drawn from the main theme.

## THIRD MOVEMENT.

The third movement, a "Scherzo," opens pianissimo with a peering, mystic theme in the lower strings:
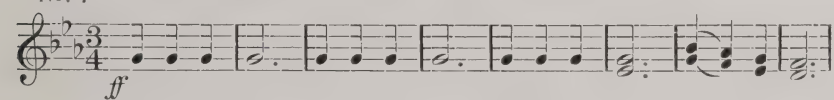
No. 6

*Allegro.*




It will be interesting to note in the ensuing subsidiary theme a close dynamic resemblance of the introduction theme of the first movement:

No. 7




The trio introduces a rapid and humorous figure for the cellos and basses, which is made the subject of a short but spirited fugal episode.

The commencement of the second part of the trio presents the amusing incident of two ineffectual attempts to start this theme—the third being successful. After the conclusion of the trio the *scherzo* is repeated, but with many changes in the scoring.

## FOURTH MOVEMENT.

Instead of being detached, as usual, the scherzo leads without pause into the fourth movement, which is reached through a heavy *crescendo.* The scoring is now enriched by the addition of three trombones, contra-bassoon and piccolo, and thus reinforced the entire orchestra burst forth into an exultant, triumphant song of joy and victory:

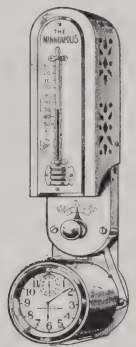
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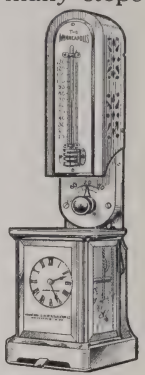
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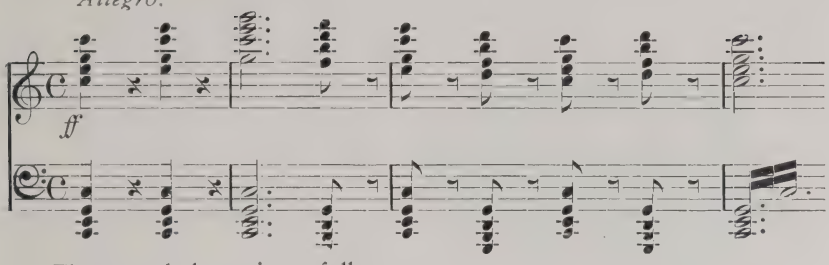
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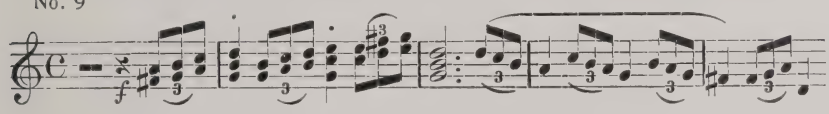


No. 8

*Allegro.*




The second theme is as follows:

No. 9




The free-fantasia is comparatively short, being constructed principally from the material of the second theme. After this development has worked up to a tremendous climax, the time abruptly changes from 4-4 to 3-4, and a recollection of the preceding movement is introduced. The subsidiary theme of the *scherzo* (No. 7) is now worked over briefly with new instrumentation. The usual recapitulation follows, leading into a mighty, rushing *coda* which terminates thrillingly the movement and the symphony.

## 2 Concerto for Violin, in D major, Op. 61, *Ludwig van Beethoven*

This beautiful work by the great German master has had but two previous performances in the Friday night series of concerts; the first time during the third season, when Hugo Hermann, the distinguished German violinist, was the soloist, and again during the eighth season, when Richard Czerwonky, concert-master of the Orchestra, was the assisting artist. The following interesting history and analysis of the work was written by Felix Borowsky:

"Beethoven's one contribution to the literature of the violin concerto was written in 1806. The earlier portion of that year had been devoted to the composition of the three string quartets (opus 59) dedicated to Count Rasoumoffsky, and to the fourth symphony (opus 60); it may therefore be surmised that the concerto for violin was created late in the year. It is reasonably certain that the completion of the work was not brought about until the end of December, 1806, for Beethoven's concerto was written for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien on the 23d, and who, as the piece had not been finished in time for the rehearsal, performed it at sight.*

"The concerto would seem to have been received with considerable enthusiasm by the audience. There was, however, a conservative element in the gathering

*Franz Clement (1780-1842) was a virtuoso of remarkable attainments. He began to play the violin when only four years old, and had already made a public appearance at Vienna at the age of seven. He played a concerto of his own composition in 1791 in London, and created much sensation in England and Germany as a "prodigy." Clement was possessed of extraordinary technical ability, and his interpretations were distinguished for elegance and tenderness of expression. Yet, as with many virtuosi of his day, the violinist's reverence for art was often stultified by his eager passion for display. At the concert at which he produced Beethoven's Concerto, Clement performed a Fantasia—David says it was a set of variations—with the violin upside down. Considering this fact, it is not difficult to believe that the interpreter of Beethoven's work would be troubled with but small scruples in regard to the expediency of playing publicly and for the first time a composition with which he was practically unacquainted.

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| Monday | Feb. 23 | Detroit, Mich. | Katharine Goodson. |
| Tuesday | Feb. 24 | *Rochester, N. Y. | Teresa Carreno. |
| Wednesday | Feb. 25 | Buffalo, N. Y. | Emma Loeffler. |
| Thursday, Aft... | Feb. 26 | Aurora, N. Y. | Cornelius van Vliet. |
| Thursday, Eve... | Feb. 26 | Ithaca, N. Y. | Richard Czerwonky. |
| Friday | Feb. 27 | *Binghamton, N. Y. | Emma Loeffler. |
| Saturday | Feb. 28 | *Brooklyn, N. Y. | Emma Loeffler. |
| Sunday | Mar. 1 | Open | ..... |
| Monday | Mar. 2 | New York, N. Y. | Eugene Ysaye. |
| Tuesday | Mar. 3 | *Wheeling, W. Va. | Kathleen Parlow. |
| Wednesday | Mar. 4 | Pittsburgh, Pa. | Emma Loeffler. |
| Thursday | Mar. 5 | Akron, O. | Cornelius van Vliet. |
| Friday | Mar. 6 | Cleveland, O. | Eugene Ysaye. |
| Saturday | Mar. 7 | *Oberlin, O. | Richard Czerwonky. |
| Sunday | Mar. 8 | Open | ..... |
| Monday | Mar. 9 | Columbus, O. | Cornelius van Vliet. |
| Tuesday | Mar. 10 | *Dayton, O. | Richard Czerwonky. |
| Wednesday | Mar. 11 | *Ypsilanti, Mich. | ..... |
| Thursday | Mar. 12 | *Evanston, Ill. | Richard Czerwonky. |
| Friday | Mar. 13 | Minneapolis, Minn. | Mischa Elman. |

*Cities visited for the first time.

which found itself unable to follow with comfort Beethoven's flight into the rarefied regions of art and inspiration, whither his genius had borne him. 'Concerning Beethoven's Concerto,' wrote Johann Nepomuk Moser in the then newly founded *Theaterzeitung,* 'the judgment of connoisseurs is unanimous; its many beauties must be conceded, but it must also be acknowledged that the continuity is often completely broken, and that the endless repetitions of certain commonplace passages may easily become tedious to the listener. It is to be said that Beethoven might employ his indubitable talents more fittingly by giving us works such as the first symphonies in C and D, the charming Septet in E flat, the ingenious Quintet in D major, and more of his earlier compositions which will always place him in the front rank of composers. It is to be feared, at the same time, that if Beethoven continues upon this path he and the public will fare badly.'

"There is little reason to doubt that the concerto as given to, and performed by Clement in 1806, differed in many details from the work familiar to modern audiences. The manuscript, now in the possession of the Imperial Library at Vienna, contains a mass of corrections put in with ink and pencil and red chalk, these being in Beethoven's hand. Some of these in the solo part were probably suggested by Clement after the performance. At the head of the first page there stands the following punning title in the composer's uncouth handwriting: 'Concerto par Clemenza pour Clement, primo Violino e direttore al theatro a Vienne. Dal. L. v. Bthvn., 1806. At the top of score Beethoven put Op. 61 in large and neatly formed figures and on the uppermost staff the word "Tutte" is scrawled in chalk.'

"Although completed in 1806, the concerto was not published until 1809, in which year it appeared with a dedication, 'a son Ami Monsieur de Breuning, Secretaire Aulique au Service de sa Majeste l'Empereur d'Autriche par Louis van Beethoven.' In August, 1808, Beethoven had brought out the work arranged by himself as a concerto for piano, for which he composed a cadenza for the first movement, with an obligato part for the kettledrum, and a shorter cadenza for the Rondo. The piano arrangement the master dedicated to Breuning's wife.* The orchestral accompaniment of the violin concerto is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums and strings.

I. (*Allegro ma non troppo,* D major, 4-4 time.) This movement is constructed in the sonata form with the double exposition peculiar to nearly all concertos of the earlier masters. Note the important part played by the opening notes of the kettledrum. This rhythmical figure runs throughout the entire movement.

"The principal theme opens in the wood-wind. The transitional passage leading to the second theme begins with new material—an ascending scale—also in the wood-wind. After an outburst in the full orchestra, *fortissimo,* the second theme appears in the wood-wind in D major, later to be continued in the strings in D minor. The orchestral exposition does not end with a complete close, as was often customary, but leads at once into the second exposition—for the solo instrument, which enters with an ascending octave figure, introductory to its

*It would seem that Beethoven has some intention of composing a second concerto for violin; for on the title of the piano arrangement it is stated that the work is arranged from "his first concerto for violin by Louis van Beethoven." There is a fragment of a violin concerto in C major preserved in the library of the Gesellschaft der Musik-freunde in Vienna.

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presentation of the principal theme. The transitional passage begins in the orchestra (scale passage in wood-wind), and is continued in octaves by the solo violin. The second theme—now in A—is given out by the clarinets and bassoons, the solo instrument playing a trill. The strings continue this theme, passage work in triplets accompanying it in the solo.

"The Development portion of the movement is ushered in by a *fortissimo tutti.* The second theme is given further and lengthy presentation. The real working out of the subject-matter begins with the entrance of the solo violin, the rhythmical 'motto' of the movement being continually in evidence. Following two trills in the violin solo there appears a tranquil episode for the principal instrument.

"The Recapitulation enters *ff* in the full orchestra. The principal themes are presented much as before, the second theme being in D major instead of A. A sonorous *tutti* leads into the cadenza for the solo, at the conclusion of which a reminiscence of the second theme brings the movement to a close.

"II. (*Larghetto,* G major, 4-4 time.) In the scoring of this movement, in addition to the strings only two clarinets, two bassoons and two horns are used. The muted strings bring forward a subject—ten measures long—which is repeated three times by the clarinet, bassoon and strings respectively, with graceful embroidery in the solo instrument. Following this a new theme appears in G major in the violin, leading to a repetition (*pizzicato* in the strings) of the first subject, and a further embroidered presentation of the second theme in the solo violin. A modulation in the strings, *fortissimo,* prepares the way for the Rondo.

"III. (Rondo. *Allegro,* D major, 6-8 time.) The solo instrument announces the principal theme (on the G string), the violoncellos providing a light accompaniment. The subject is repeated by the violin two octaves higher, and taken *ff* by the full orchestra. A transitional passage—in the nature of a hunting call—appears in the horns, with ornamental work in the violin. The second theme—in A major—is given out *ff* for two measures by the full orchestra, these being answered by the solo violin. There follows rapid passage work for the solo instrument. Reminiscences of the opening theme in the accompaniment lead to its repetition by the violin. The second part of the movement opens with a *fortissimo tutti,* after which the violin brings forword an episode in G minor, the theme of which is repeated by the bassoon with figuration in the solo instrument.

"The Recapitulation announces the principal subject in the solo, with violoncello accompaniment as at the beginning of the movement. The transitional passage (hunting call in the horns) and the second theme are presented as before, the latter being now in the key of the piece. A *fortissimo tutti* leads to a cadenza, less elaborate than that of the first movement, and the close of the movement is occupied with further development of the principal theme."

## 3 Variations on a Theme by Haydn, Op. 56a, *Johannes Brahms*
(1833-1897)

Brahms wrote these Variations (eight in all) in 1873, and they were given production at a Philharmonic concert at Vienna, November 2, in the same year, under the direction of Otto Dessoff. The work had also been written by the German master for two pianos (Opus 56b), and it was this edition that came to publication first (November, 1873), the orchestral version not being brought out until January, 1874.




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Max Kalbeck, in his Life of Brahms, has much to say about these variations. He discusses the question whether Brahms was moved to write them by the remembrance of Anselm Feuerbach's picture, "The Temptation of St. Anthony"; he alludes to the other Anthony, the Saint of Padua; and he tries to find in each variation something illustrative of Anthony's temptations in the Egyptian desert. Mr. Kalbeck even goes so far as to see in the publication of Flaubert's "La Tentation de Saint Antoine" and that of the Variations in the same year an instance of "Telepathic communication between two productive intellects." But Flaubert had meditated and also written an earlier version of his extraordinary book years before.

Harlow Gale undertook the rather difficult task of condensing and translating Kalbeck's many references to the Variations, in his monumental biography of Johannes Brahms, and has succeeded in giving a highly interesting and sympathetic account of this brilliant and beautiful work, the forerunner of the four symphonies.

"In the fall of 1870, Brahms found at the home of his friend, C. F. Pohl, a prominent musical literatteur of Vienna, some quite unknown works of Haydn, from which, with his enthusiastic avidity for musical history, he copied out a 'Chorale St. Antoni,' out of a Divertimento for two oboes, two horns, three bassoons and serpent.* As the thirty-seven-year-old composer of two Serenades for orchestra, the 'German Requim,' the 'Triumphlied,' and the 'Schiksalslied' was now eager for more practise in orchestral writing,—the completion of his first symphony being still six years distant,—and as his artist friend, Feuerbach, had painted a remarkable version of the 'Temptation of St. Anthony,' this Haydn text seemed a timely and fitting subject for musical elaboration. In a conversation ten years later with me (Kalbeck) about religious paintings, Brahms finally brought out his Feuerbach portfolio, described the artistic excellence of this St. Anthony, but added,—'After all, the whole thing is no subject for painting, much rather can poets and musicians profit therefrom.' Starting with Haydn's quaint, original setting for wind instruments, replacing the third bassoon and serpent called for in Haydn's score with the contra-bassoon, Brahms developed these variations toward a mighty symphony, for the beginning and end might correspond to the symphonic first and last movement, the fifth and seventh variations to the customary *Scherzo* and slow movement. He, however, yields nothing in the form of the theme, a regularly repeated two-part movement with *coda*. Even the theme's harmonic ground relation are respected, for three times the main key of B major varies with B minor, and four times a double rhythm changes to a triple. Though the variations melt into each other as dissolving musical views, yet each has its special color, which is farther differentiated into countless shades and tints. Compare the three *minor* variations, Nos. 2, 4 and 8, and see what a variety of desert, temptation and renunciation characteristics are stamped on each, in spite of their relationship of key and mood. Similarly in the *major* variations, amid the most varied colors, St. Anthony is carried aloft by the demons and then dashed to earth, until, in the seventh variation, with its lovely Siciliano, the woman's magic figure appears in a cloud of glory. This climax is one of the most exalted scenes in all music since Bach's 'Shepherd' Symphony in his 'Christmas' oratoria. Holy be the man who withstands these temptations. He is honored in the *Finale* which combines seventeen and more variations in a colossal pæan."

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As stated before, Haydn wrote his Divertimento, of which the choral is the second of four movements, for two oboes, two horns, three bassoons and serpent. Brahms has scored his composition for two flutes, piccolo, two oboes, two clarinets, two bassoons, contra-bassoon, four horns, two trumpets, tympanies, triangle and strings.

*Serpent. An instrument in the shape of a large S, made of wood covered with leather, and played with a cup-shaped mouthpiece. Its compass was about two octaves beginning at B-flat below the staff. Although used by Mendelssohn and Wagner, the instrument is practically obsolete. The instrument was made in two forms: the "Serpent d'Eglise," or "Church Serpent," used exclusively in churches and music of a religious character; and the "Serpent militaire," or "Military Serpent." The military serpent was an instrument so constructed that the arm could be passed through it, and thus it was more adapted for marching purposes, and especially for use in cavalry bands.

## 4 Violin Soli

a. Andantino . . . . . *Padre Martini*
(1706-1784)

b. Chanson Louis XIII et Pavane . . *Louis Couperin*
(1630-1665)

c. Caprice Viennoise . . . . . *Fritz Kreisler*
(1875- )

Fritz Kreisler, who is a deep student of the literature of violin music, gave up a great part of his time in years past in hunting up and going over the libraries and musical collections in Italy, France, Austria and Germany, where vast quantities of music by composers long forgotten, and who flourished particularly in Italy during the seventeenth and eighteenth centuries, lay neglected and unknown. He separated the wheat from the chaff and as a result of his research he unearthed much very beautiful music, which he rearranged to meet modern demands. The first of the two numbers featured above is an excellent example of his work in this respect, while the third shows Kreisler as a composer of no mean ability.

Giovanni Battista Martini was one of the most important scientific musicians of the eighteenth century. He was born at Bologna, April 24, 1706, and died there October 3, 1784. Having become an expert violinist he learned to sing, and to play the harpsichord. At the same time he studied philosophy and theology with the monks of San Filippo Neri. His musical and scientific library was one of the greatest of that period. His courtesy and affability brought the Bolognese monk in friendly relations with many exalted personages, Frederick the Great and Frederick William II, of Prussia, Princess Maria Antonie of Saxony, and Pope Clement XIV, among the number. Mozart visited him in 1770 as a boy of fourteen. On his death, all Italy mourned for him and a medallion to his memory was struck by Tadolini.

Couperin in the name of a family of illustrious French musicians, which culminated in Francois, called "Le grand." The first musicians of the family were three brothers, sons of Charles Couperin and Marie Andry, of Chaume, in La Brie. The eldest of the brothers, Louis, whose composition is played tonight, was organist at St. Gervais, Paris, and played first violin in the Royal Band.

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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

**REGARDING TERESA CARRENO, Pianist**

It is with sincere regret the Management announces the cancelling of Mme. Carreno's contract, due to ill health. On January 20th the following telegram was received from her manager: "Mme. Carreno not having recovered from her illness early this season, requests, as a special favor, cancelling her appearance with the Orchestra, Friday, February 13, as it will necessitate a special trip from New York and return to fullfil the engagement, which she does not feel equal to for reasons stated above."

The Orchestral Association has had the good fortune to secure the services of Enrico Aresoni, an exceptionally gifted tenor, recently arrived from Paris, as soloist for the above date, a brief sketch of whose activities is presented herewith.



## ENRICO ARESONI, Tenor

Soloist at the

NINTH SYMPHONY CONCERT

Enrico Aresoni was born in New York, but spent most of his life abroad. His voice is a dramatic tenor with that peculiar, ringing quality, which has made Caruso and Bonci famous.

Mr. Aresoni made his debut at Mirandola, Italy, in "Samson and Delilah," under Sturani, at present one of the conductors of the Chicago Grand Opera Co. He has sung with great success at Milan, Leon and Conconsenza. In France he has appeared in opera at Paris, Ostend and Nice, while, since his recent arrival in this country, he has appeared with the Boston Opera Co., and has just signed a contract with the Chicago Grand Opera Co. The operas in which he has attained his greatest success are: "Samson and Delilah," "Saint-Saens," "Il Trovatore," "Aida" and "Otello," by Verdi, and "I Pagliacci," by Leoncavallo.

# Ninth Symphony Concert

## Friday Evening, February 13, 1914, at 8:15

### Soloist: ENRICO ARESONI, Tenor

### Program

1 "Jubilee," from Symphonic Sketches . . . . *Chadwick*

2 *Symphony No. 4, "North, East, South and West" . . *Henry Hadley*

3 Monologue from "Otello" . . . . . *Verdi*

ENRICO ARESONI

INTERMISSION

4 Prelude—"L'Apres-Midi d'un Faune" . . . . *Debussy*

Repeated by Request

5 Arioso from "La Boheme" . . . . . *Puccini*

ENRICO ARESONI

6 Hungarian Rhapsody No. 1 . . . . . *Liszt*

*Program Subject to Change*

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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor



## MYRTLE ELVYN, Pianist

Soloist at the

FIFTEENTH POPULAR CONCERT

Miss Elvyn was born in Sherman, Texas, and when a child of two was brought to Chicago by her parents and continued to reside there for several years. As a child she showed unusual talent and was brought to the attention of the late Carl Wolfsohn, the teacher of Mme. Bloomfield-Zeisler and Augusta Cottlow. He was so much impressed with the young girl's precocity that after teaching her himself for a number of years he sent her to study in Europe with Leopold Godowsky. She remained a pupil of Godowsky five years and in 1904 made her debut as a pianist in Berlin. She also studied composition for a time with Hugo Kaun. Since 1904 Miss Elvyn has made various tours through Europe and has played in most of the leading cities and with many famous orchestras. In London she is a great favorite and in Berlin she has been decorated by the Kaiser. Miss Elyvn made her American debut with the Theodore Thomas Orchestra in Chicago, October 27, 1907, and since then has appeared with almost every orchestra of importance in this country. Though she played in Minneapolis during the season 1907-1908 the forthcoming engagement will be her first appearance with the Minneapolis Symphony Orchestra.

## Fifteenth Popular Concert

Opening Concert of the the Third Series

### Sunday Afternoon, February 1, 1914, at 3:30

### Soloist: MYRTLE ELVYN, Pianist

### Program

| | | |
|---|---|---|
| 1 | Marche Militaire | *Schubert* |
| 2 | Overture to "The Merry Wives of Windsor" | *Nicolai* |
| 3 | Symphonic Poem—"The River Moldau" | *Smetana* |
| 4 | Concerto for Pianoforte and Orchestra, No. 1, in B-flat minor<br>MYRTLE ELVYN | *Tschaikowsky* |
| 5 | Theme and Variations, from A major Quartet | *Beethoven* |
| 6 | *Prelude to "Die Meistersinger von Nurnberg" | *Wagner* |

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His first success as soloist was gained with the Berlin Philharmonic Orchestra, followed by a tour of all the large German cities, In addition he has concertized in Russia, France, Holland, Sweden and Austria.

Mr. Czerwonky was brought to Boston by Dr. Carl Muck in 1907 as second concertmaster of the Boston Symphony Orchestra, and two years later accepted the position of concertmaster of the Minneapolis Symphony Orchestra which position he still holds.

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### Soloist: RICHARD CZERWONKY, Violinist

Program

| | | |
|---|---|---|
| 1 | Triumphal March, from "Aida" | *Verdi* |
| 2 | Overture—"In Bohemia" | *Hadley* |
| 3 | *Symphonic Poem—"Les Eolides" | *Cesar Franck* |
| 4 | "Faust" Fantasie, for Violin and Orchestra<br>RICHARD CZERWONKY | *Wieniawski* |
| 5 | Petit Suite<br>(*a*) "En Bateau" (*b*) "Cortege"<br>(*c*) Menuet (*d*) Ballet | *Debussy* |
| 6 | *"Siegfried" Paraphrase | *Wagner* |
| 7 | Violin Solo—"Hejre Kati"<br>RICHARD CZERWONKY | *Hubay* |
| 8 | *Polonaise | *Kalafati* |

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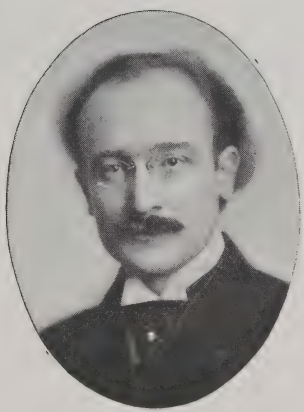
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## Friday, February 13, 1914, at 8:15

## Soloist: ENRICO ARESONI, Tenor

---

### PROGRAM

1 "Jubilee," from "Symphonic Sketches" . . *Chadwick*

2 *Symphony No. 4, in D minor, "North, East, South and West," Op. 64 . . . . *Henry Hadley*

I "North"—Lento grave: Allegro energico
II "East"—Andante dolorosamente
III "South"—Scherzo: Allegretto giocoso
IV "West"—Finale: Allegro brilliante a la breve

3 Monologue from "Othello" ("Dio mi potevi") . . *Verdi*

INTERMISSION

4 Prelude—"L'Apres-Midi d'un Faune" . . . *Debussy*
(Repeated by Request)

5 Arioso—"Che gelida manina," from "La Boheme" . *Puccini*

6 Hungarian Rhapsody No. 1, in F major . . *Liszt*

*First time in Minneapolis

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The doors of the hall will be closed during the performance of each number and no one admitted until a number is finished.

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*Future Programs—Pages 29, 31 and 33*
*Itinerary Third Annual Eastern Tour—Page 35*

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# Program Notes

## 1 Symphonic Sketch, "Jubilee" . . . . . *George Chadwick*

(1854— )

George Whitefield Chadwick, born in Lowell, Mass., in 1854, is one of the foremost American composers and the man to whom chiefly is due the growth and development of the New England Conservatory of Music in Boston. His father and mother both were musical and his education was received under the best masters of the old and new world. The composition played this evening is the first of four included under the title "Symphonic Sketches, Suite for Orchestra," the movements, in order, being the "Jubilee," "Noel," "Hobgoblin" and "A Vagrom Ballad." Mr. Chadwick has said that although they are intended to be played in succession, they may be performed separately if preferred. The "Jubilee," which is a sonorous, exultant and highly colored work, is a musical reflection of the following poem, penned upon the fly-leaf of the score:

No cool gray tones for me!
Give me the warmest red and green,
A cornet and a tambourine,
To paint my jubilee!
For when the flutes and oboes play,
To sadness I become a prey;
Give me the violets and the May,
But no gray skies for me!

The movement opens with an exultant theme (*Allegro molto vivace,* A major, 6-4 time), given out by the full orchestra *ff*. Twenty-seven measures having been devoted to the presentation of this material, a new idea—in 4-4 time—is brought forward by the bass clarinet, bassoons, violas and violoncellos in unison, a strongly marked rhythmical accompaniment being set against it in the oboes and clarinets (*pizzicato* in the violins.) This subject is worked over, and gives way to a phrase in C major allotted to the horns, and continued in the strings.

The material of the opening portion of the piece is now given development. A vivacious passage, in which cross accents are a prominent feature, leads to further development of the first theme. The horn passage, previously referred to, returns, now, however, in F major, and it is continued, as before, by the strings.

There is further discussion of the opening subject in sonorous fashion, and following a *rallentando* and a pause on a chord of D flat, held *ff* by the full orchestra, a quiet passage is brought forward (*Lento espressivo*) by the wood-wind and horns. There is then given re-presentation in the first violins (*Assai tranquillo*) of previous material, and the piece comes to an end with a brilliant Coda (*Presto*) based on the opening subject of the movement.

## 2 Symphony No. 4, in D minor, Op. 64, "North, East, South and West" . . . . . *Henry Hadley*

(1874— )

Henry Hadley was the first American composer to be represented by a symphony on the programs of the Minneapolis Symphony Orchestra. This was on the occasion of the performance of his Symphony No. 3, in B minor, Friday evening, March 4, 1910, during the seventh season. Since then, Mr. Hadley's name has appeared on the programs of each subsequent season, both for the Friday evening and Sunday afternoon concerts. Mr. Hadley's fourth symphony, which has its first Minneapolis performance tonight, was composed for the annual Norfolk, Conn., Festival, June, 1911, and produced under the composer's direction by the New York Philharmonic Orchestra in Norfolk. In September of the same

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year it was played by the Boston Symphony Orchestra at the Worcester Festival and by the London Symphony in Queen's Hall, London. Last year Mr. Hadley conducted the work in San Francisco where he is conductor of the San Francisco Symphony Orchestra and this season it was played by the Philadelphia Orchestra under Stokowski's direction. After hearing the Philadelphia performance, a well-known writer briefly sums up his impression of the work as follows: "'North, East, South and West' is not a production which needs repeated hearings in order to be grasped as to intent or content, especially as Mr. Hadley has kindly given out a 'program' which tells that in the first movement we hear cold and gloom, storm and shrieking winds; in the second, the character suggests the Far East, with a strange dance, etc.; in the third the composer uses negro themes and syncopated and 'ragtime' rhythms; the last movement 'may be said to embody the spirit of the West'—the American West, it is to be presumed—'and ends with the Indian theme.'

"Mr. Hadley's musical four points of the compass inclose a world preponderatingly cheery and gay, not given to tragedy or more than passing sadness, certainly not choked with 'Weltschmerz,' and most of the time in melodious and uplifting mood. The spirit of optimism is rampant in this Hadley symphony and it sings a song of youth, of high spirits, of pleasure, of tonal carnival."

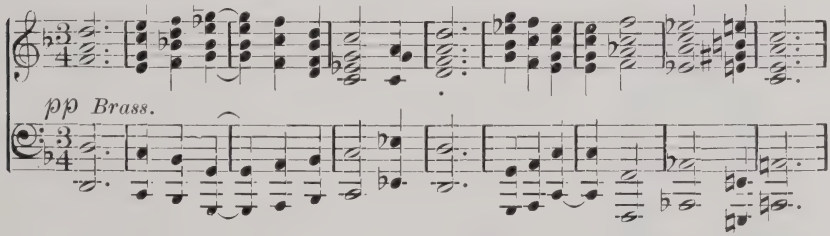
The following has been reprinted from the program book of the San Francisco Orchestra from notes furnished by the composer:

I. NORTH: (*Lento, grave* 3-4 *Allegro energico* 9-8 *Lento, grave* 3-4.)

The work opens with an introduction of sombre thick chords given out by the full brass choir portending cold and gloom. (D minor)

No. 1.

*Lento, grave.*

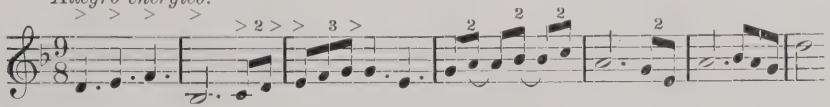



This theme is of short duration and presently the *Allegro* movement, D minor, bursts forth in all its energy suggesting storm and shrieking winds. The violins and violas (divisi) and flutes play an *arpeggio* figure with the harp over the sustained reeds and against a *marcato* figure in the 'cellos, basses, bassoons, trombone, tuba and drums.

After three measures the four horns give out the main theme of the *Allegro*

No. 2.

*Allegro energico.*



in unison *fff* with the bells of the instruments turned up. The wood-wind continues to punctuate with rhythmic figures. The trumpets reiterate the theme of the horns, and after a short transition the strenuous mood dies away and the En-

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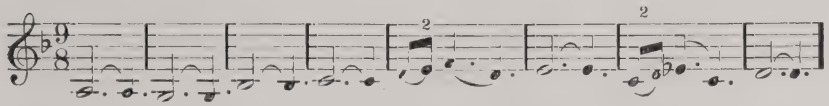
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glish horn ushers in the second subject which is played broadly on the G string by all the violins, in F major

No. 3.

*Violins*



to the accompaniment of soft clarinets, harp *arpeggios* and timpani, the same figure which at first appeared in the basses now being inverted in the flute and oboe.

This second theme is then given out by the violas and 'cellos in A minor. The suave melody does not last long and the feeling of unrest predominates, although the second subject finally dies away tenderly.

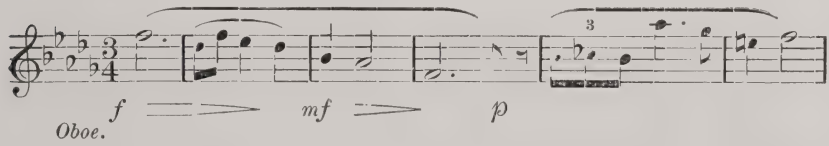
The working-out begins quietly but is constantly interrupted by rude bursts from the full orchestra. This middle section contains all the themes introduced contrapuntally. The usual recapitulation follows—the second theme however appearing this time in D major instead of F. A rude *coda* follows, the original theme now in the trumpets and trombones with sharp *staccato* chords from the full orchestra, but instead of ending boisterously the original *Lento* theme of the introduction returns and so the movement ends softly, mysteriously.

II. EAST: (*Andante, dolorosamente* 3-4 *Allegro non troppo* 2-4 *Andante dolorosamente* 3-4 B flat minor.)

The character of this movement suggests the far East. The mournful first theme is intoned by the oboe

No 4.

*Andante, dolorosamente.*
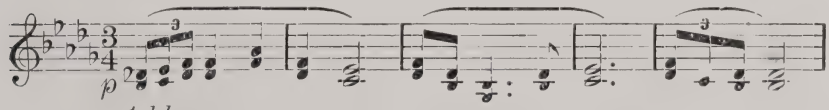



*Oboe.*

over sustained harmonies in the second violins and violas, against the 'cellos and basses (*pizzicato*)

The muted horns answer each other in twos

No. 5.




*muted horns*

when the solo violin takes up the melody, this time an *octave* higher and with the accompaniment of one-half the strings and flutes and clarinets.

A short episode in D flat (the melody in the oboe answered by the flute) closes softly with three horns. Then follows again the distant answering of the muted horns.

Suddenly an *Allegro* in F minor 2-4 begins

No. 6.

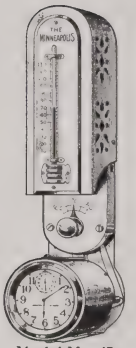


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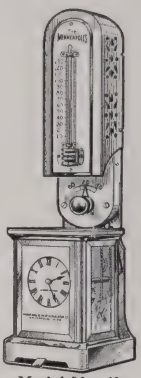
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suggesting a strange dance which gradually works up to a frenzy but the movement ends peacefully with the *Andante* theme.

III. SOUTH: (*Scherzo Allegretto giocoso* 2-4.)
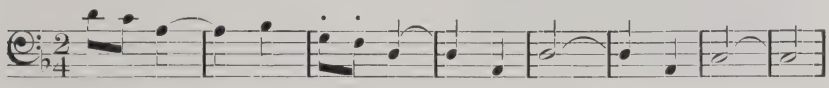
The *Scherzo* is joyous throughout the movement.

In this movement the composer uses negro themes and syncopated rhythms.

The introduction starts boldly in the horn

No. 7

*Allegretto giocoso.*
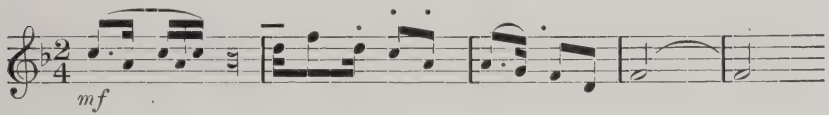


*ff Horn.*

followed by the clarinet (this theme is afterwards used as the second subject of the *Scherzo*)

No 8.

*Clarinet.*
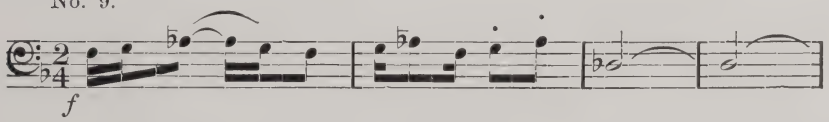


*mf*

and afterwards accompanied (a few bars only) by *pizzicato* strings.

This horn theme is repeated and answered by the flute.

The basses take up a sycopated figure,

No. 9.
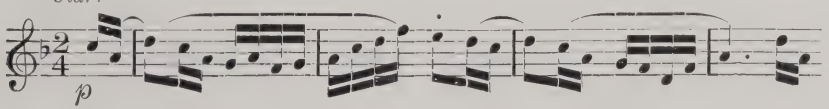


*f*

the wood-winds answer it, the trumpets follow and the timpani rolls to a *fortissimo.*

Pause.—The clarinet ushers in the theme proper of the movement, happy and rollicking.

No 10.

*Clar.*



*p*

The whole movement bubbles over with life and energy and a curious barbaric effect is produced by the constant use of the "ragtime" rhythms as a background during the development.

At the *coda* the bells are added and the movement ends brilliantly with cymbals punctuating the full orchestra.

IV. WEST: (*Finale. Allegro brillante a la breve.*)

The last movement is teeming with vitality and may be said to embody the spirit of the west. It contains three important themes on which the whole movement is based.

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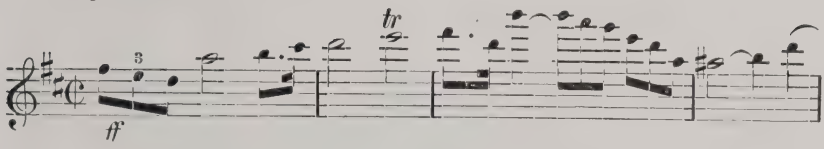
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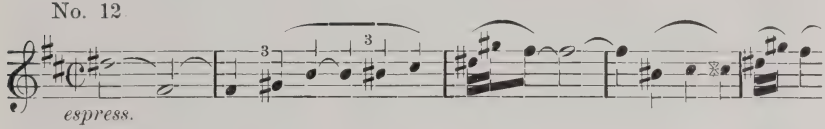
I.

No. 11.
*Allegro brillante.*




II.

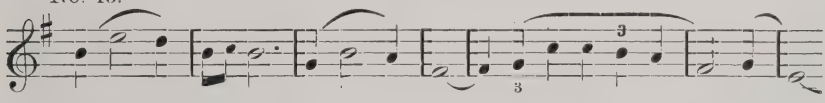
No. 12




the "ewige Weibe" theme

III.

No. 13.




the Indian theme.

This movement is brilliante but also contains passages of great tenderness and longing.

It is in the *sonata* form and ends with the Indian theme given out by the four horns *fff* followed by a fanfare of brass and abrupt ending.

The work was begun in August, 1910, during an outing in the primeval forests of Washington and finished the following spring in Seattle. It bears the dedication: "To my friends, Mr. and Mrs. Carl Stoeckel."

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettle-drums, bass drum, cymbals, tambourin, triangle, bells, Indian drum, harp and strings.

Henry Hadley was born in Somerville, Mass., December 20, 1874. His father, S. Henry Hadley, a professional musician, was his first instructor. While still a lad he went to Boston, where he studied harmony with Stephen A. Emery, counterpoint with George W. Chadwick, and violin with Henry Heindl and Charles N. Allen. Before attaining his majority he had composed a dramatic overture, a string quartet, a trio and many songs and choruses. In 1894 he went to Vienna and studied composition with Eusebius Mandyczewski, famed, among his other service to music, for his complete edition of Schubert, Mr. Hadley returned to America, where he taught in the East for several years, and then went again to Europe to devote himself largely to composition. For several years he was also one of the conductors of the opera in Mayence. Five years ago he returned to America and after two years in Seattle, at the head of the Seattle Orchestra, he accepted, in 1911, the conductorship of the newly formed San Francisco Symphony Orchestra, which position he holds at the present time.

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## 3 Monologue from "Othello," ("Dio mi potevi"), *Giuseppe Verdi*

(1813—1901)

After having given the world his splendid "Aida," Verdi rested on his laurels and was silent for sixteen years; then, at the age of seventy-four, he suddenly astonished the world with his magnificent "Othello," a masterly music-drama which alone would suffice to have made him famous. The change of the Verdi of 1853 and Il Trovatore, to the Verdi of 1887 and Othello was amazing. Each opera produced by him shows a steady advance, until something approximating perfection is reached in Othello, the writing of which was an astonishing feat for a man of seventy-four.

The scene is laid in Cyprus, at the end of the fifteenth century. The story closely follows that of the Shakespearian tragedy, the text having been furnished by that scholar and master librettist, Boito.

The aria sung this evening forms what is known in the score as Scene III, Act III, the scene being laid in the great hall of the castle. Iago has sown the seeds of jealousy in Othello's breast who accuses Desdemona of being unfaithful and sends her away, astonished and grieved at the sudden jealousy which she cannot understand. He remains looking after her in the deepest dejection, then sings his sorrowful monologue of which the following is the English translation:

Othello:

Heav'n, had it pleased thee to try me with affliction,
Had it rained sorrow on my base forehead,
And to the very lips in poverty steeped me,
Giv'n to captivity me and my hopes,
I could have borne it, though bitter it were,
And shameful, calm patience
I should have found still
In some one place of my innermost soul.
But, but there, alas! where I garnered my heart,
Where either I must live or bear no life,
The crystal fountain
From which my current ever runs or else dries up,
To be discarded then! Patience, thou young
And rose-lipped cherubim!
Turn thy complexion there,
Aye, there look as grim as hell!
Death and damnation!
To me thou shalt confess thee, and die thereafter!
Handkerchief! Handkerchief!
Confess it!
There? Heaven!

## 4 Prelude, "The Afternoon of a Faun" . . *Claude Debussy*

"The artistic aims and achievements," writes Felix Borowski, "of Stephane Mallarme had so much in common with those of Debussy, that in advancing the principles which actuated the author of 'L'Apres-Midi d'un Faune' in the creation of his work, much of the standpoint of Debussy will be understood as well. Mallarme—he was born in 1842 and died in 1898—was a symbolistic poet. There was nothing of adventure or excitement in his life beyond such excitement as could be found in a professorship of English at the Lycee Fontanes in Paris. His was an existence—as Edmund Gosse wrote—'spent in a Buddhistic calm, in meditation.' Nevertheless Mallarme was a figure of influence in the young school of French literature. On Tuesdays there was at his flat in the Rue de Rome many a gathering of disciples. One can imagine that Debussy was not seldom there. Arthur Symonds, who sympathized with Mallarme's ideals, described the poet's home as 'a house in which art, literature, was the very atmosphere, a religious atmosphere; and the master of the house, in his just a little solemn simplicity, a priest.'




*Looking south from Summit of Pollock Mt., Piegan Pass, Glacier National Park*

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*Panama-Pacific-International Exposition, San Francisco, 1915*

'The Afternoon of a Faun,' which appeared in 1876, was the starting point of Mallarme's later ideas in regard to poetic style. It appeared with curious illustrations by Eduard Manet, a painter of the impressionistic school, and caused much speculation and some derision among the literary lights of France. One cannot do better than return to Mr. Gosse for an explanation of the poet's aims—an explanation which reflects with remarkable accuracy the aims of Claude Debussy. 'Translated into common language, then, the main design of M. Mallarme and his friends seems to be to refresh the languid current of French style. They hold that art is not a stable nor a definite thing, and that success for the future must be along paths not easily traversed in the immediate past. * * * * They make infinite experiments, they feel their way.' Mr. Gosse then shows that the poet rejected the old worn phrases in favor of the old, exotic and archaic terms. He aimed to 'use words in such harmonious combinations as will suggest to the reader a mood or condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition.' In latter life the obscurity of Mallarme's style became more and more pronounced until even his disciples were reduced to desperation in their efforts to put meaning behind his words. There is much that is obscure in the language of 'L'Apres-Midi d'un Faune,' but the substance of the poet's mood and meaning is thus summed up by Mr. Gosse:

"* * * A faun—a simple, sensuous, passionate being—awakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep. * * *"

## 5 Arioso, "Che gelida manina," from "La Boheme,"

. . . . . *Giacomo Puccini*

(1858— )

Puccini is, by many, considered the greatest composer of modern Italian opera. His fame rests upon four works, "La Boheme," produced in 1896, "La Tosca,' 'in 1900, "Madam Butterfly," in 1904, and the "Girl of the Golden West," in 1910. "La Boheme" is based upon Murger's novel, "La Vie Boheme" ("Bohemian Life"), and has to do with life in the Latin quarter of Paris, in 1830. The principal characters in Puccini's delightful opera are the inseparable quartet of friends described by Murger, who with equal cheerfulness defy the pangs of hunger and the landlord of their little garret: Rudolph, a poet; Marcel, a painter; Colline, a philosopher; and Schaunard, a musician. The principal female character is Mimi, a maker of artificial flowers, who lodges on the floor above in the same house as the four friends.

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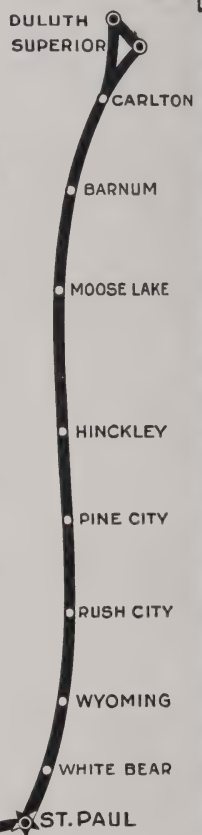
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Following is an English translation of the above arioso, sung by Rudolph to Mimi in the first act:
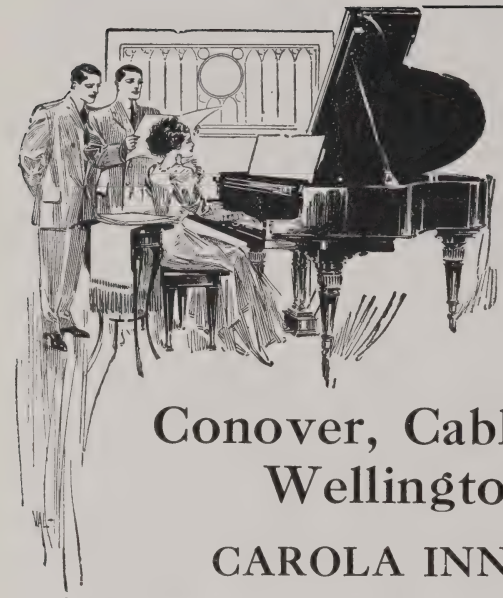
Your tiny hand is frozen,
Let me warm it into life;
Our search is useless,
In darkness all is hidden,
'Ere long the light of the moon shall aid us,
Yes, in the moonlight our search let us resume.
One moment, pretty maiden,
While I tell you in a trice,
Who I am, what I do,
And how I live. Shall I?
I am, I am a poet!
What's my employment? Writing.
Is that a living? Hardly.
I've wit though wealth be wanting,
Ladies of rank and fashion
All inspire me with passion;
In dreams and fond illusions,
Or castles in the air,
Richer is none on earth than I.
Bright eyes as yours, believe me,
Steal my priceless jewels,
In fancy's store-house cherished,
Your rougish eyes have robbed me,
Of all my dreams bereft me,
Dreams that are fair, yet fleeting
Fled are my truant fancies,
Regrets I do not cherish,
For now life's rosy morn is breaking,
Now golden love is waking,
Now that I've told my story,
Pray tell me yours, too;
Tell me frankly, who are you?
Say, will you tell?

## 6 Hungarian Rhapsody, No. 1, in F major . . . . *Franz Liszt*

(1811—1886)

Franz Liszt wrote twenty Hungarian Rhapsodies for the piano, the first fifteen being created between the years 1840 and 1853. Six of the rhapsodies were arranged for the orchestra by Liszt in collaboration with Albert Franz Doppler, these being Nos. 2, 5, 6, 9, 12 and 14. However, they are not "arranged" piano pieces, but orchestral settings of the same material. The themes used in the rhapsody played this evening were such favorites with the composer that he not only made a piano rhapsody out of them (No. 14 of the piano set, in F minor and major), but a Hungarian Fantasie for piano and orchestra, besides this orchestral setting of them, numbered one in the orchestral set of six.

August Spanuth says of the rhapsodies: "This form Liszt choose to call rhapsody; a happier name he could not have chosen. Rhapsodies indeed are these twenty compositions, rhapsodic in their outbursts of passion and stretches of touching dolefulness. Like the bard who moves his listeners first to tears through the recital of a somber legend and turns to a joyful story after having touched the heart, but binds both elements together with a latent string, so Liszt's *Rhapsodies* are groups of fragments of heterogeneous modes, united through hundreds of secret relations. There is a symmetry of content and form in all of them, which becomes more apparent as soon as a virtuoso ventures to distort it by omitting a section or interpolating a portion of one rhapsody into the other. This symmetry is not so much the outcome of wise calculation and experienced judgment, but of the deeply rooted sympathy of the composer's musical nature to the Hungarian character."



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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor



## HAROLD BAUER, Pianist

Soloist at the

TENTH SYMPHONY CONCERT

Of German-English parentage, Harold Bauer was born in England in 1873. Every member of his family was musical. As a boy his gifts attracted wide attention, particularly his violin playing, and a violinist's career was uppermost in his mind until Paderewski persuaded him that his greater talent was that for the piano. After a period of study in Paris, which has since been his home, Bauer's debut was made under peculiarly propitious circumstances. Tours of every section of Europe were made during the next few seasons, and the pianist's fame soon was firmly established. In America, Bauer made his first appearance in 1900 with the Boston Symphony Orchestra, and a limited tour followed. Since then he has visited this country no less than six times, and always with marked success. He has played with every symphony orchestra in America, while his recital appearances have embraced the most important cities from coast to coast. The forthcoming appearance will be his third in Minneapolis with the Orchestra.

---

# Tenth Symphony Concert

## Friday Evening, February 20, 1914, at 8:15

### Soloist: HAROLD BAUER. Pianist

### Program

1 Overture to "The Magic Flute" . . . . . *Mozart*

2 Symphony No. 1, in B-flat major, Op. 38 . . . *Schumann*

I Andante un poco maestoso—Allegro molto vivace
II Larghetto
III Scherzo
IV Allegro animato e grazioso

INTERMISSION

3 Concerto for Piano, No. 1, in D minor, Op. 15 . . . *Brahms*

I Maestoso
II Adagio
III Rondo: Allegro non troppo

4 Rondo—"Till Eulenspiegel's Merry Pranks" . . . *Rich. Strauss*

(Repeated by Request)

*Program Subject to Change*

Tickets: $2.00, $1.50, $1.00.
Seat Sale opens Monday, February 16, at 9 A. M.
Ticket Office: Cable Piano Co., Nicollet at Eighth.

NOTE—At conclusion of this concert, the Orchestra leaves on its Third Annual Eastern Tour. See Itinerary Page 35.

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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor



## SENTA ERD, Soprano

Soloist at the

SEVENTEENTH POPULAR CONCERT

(Final Popular Concert Previous to Eastern Tour)

Senta Erd was born in St. Paul and is the daughter of Mrs. Marie Erd-Geist, herself a graduate of the Royal Conservatory, in Munich, a cellist and pianist well remembered by the older residents of Minnesota. Miss Erd began the study of the violin and piano at an early age, making remarkable progress. This was partly due to her inborn talent and partly to the encouraging and enthusing influence of her artist mother. In 1910 she went abroad to study violin and voice, but on the advice of Heinrich Knote, the famous German tenor, dropped the violin and devoted herself to voice culture exclusively. She studied three years with Mme. Bianca Bianchi and appeared with great success at several concerts in Munich, where she graduated from the Conservatory last summer. Miss Erd has been filling several important engagements in this country this season, but returns to Germany next month to enter upon an operatic career.

---

## Seventeenth Popular Concert

### Sunday Afternoon, February 15, 1914, at 3:30

### Soloist: SENTA ERD, Soprano

### Program

1 Turkish March . . . . . *Beethoven*

2 *SYMPHONY No. 5, IN C MINOR (Complete) . . *BEETHOVEN*

(By Request)

I Allegro con brio
II Andante con moto
III Scherzo—Allegro
IV Rondo—Allegro

3 Senta's Ballad, from "The Flying Dutchman" . . *Wagner*

4 Prize Song, from "Die Meistersinger" . . . . *Wagner*

5 Aria—"Dich teure Halle," from "Tannhauser" . . *Wagner*

6 Overture to "Tannhauser" . . . . . *Wagner*

*Program subject to change*

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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor



## JEANNETTE DURNO, Pianist

Soloist at the

EIGHTEENTH POPULAR CONCERT

Jeannette Durno early manifested her predeliction for the piano. At an age when most girls are busy with the multiplication tables Miss Durno shone in the full glare of the footlights. However, unlike many other youthful prodigies, she was not permitted to play too long. While yet a child she was returned to diligent and serious study. At a comparitively early age she went to Vienna, where Leschetizky, greatly impressed with her talent, placed her in his private class. Through his influence and recommendation she secured several important engagements while abroad. One of her first engagements after returning to this country was with the Thomas Orchestra (now the Chicago Symphony Orchestra) during the season 1903-04. Since then, in a series of recitals and appearances with leading orchestras, Miss Durno has established her artistic status and the last few seasons have made her one of the most popular pianists before the public. The forthcoming appearance will be her first with the Minneapolis Symphony Orchestra.

---

# Eighteenth Popular Concert

## Sunday Afternoon, March 15, 1914, at 3:30

## Soloist. JEANNETTE DURNO, Pianist

### Program

| | | |
|---|---|---|
| 1 | Overture to "Oberon" | *Weber* |
| 2 | Largo, from the "New World Symphony" | *Dvorak* |
| 3 | Dance of Nymphs and Satyrs | *G. Schumann* |
| 4 | Concerto for Pianoforte, No. 1, E-flat major | *Liszt* |
| 5 | Tone Poem—"Finlandia" | *Sibelius* |
| 6 | *Ballet Suite, Op. 130 (New) | *Max Reger* |
| 7 | Prize Song, from "Die Meistersinger" | *Wagner* |
| 8 | Ride of the Valkyries, from "Die Walkuere" | *Wagner* |

*Program Subject to Change*

*First time in Minneapolis

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NOTE—This concert will be the first of the popular Sunday series following the return of the Orchestra from the Eastern Tour.

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# THIRD ANNUAL EASTERN TOUR

## Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

### DATES AND SOLOISTS

| | | | |
|---|---|---|---|
| Saturday | Feb. 21 | Milwaukee, Wis. | Harold Bauer. |
| Sunday | Feb. 22 | Chicago, Ill. | Julia Claussen. |
| Monday | Feb. 23 | Detroit, Mich. | Katharine Goodson. |
| Tuesday | Feb. 24 | Buffalo, N. Y. | Teresa Carreno. |
| Wednesday | Feb. 25 | *Rochester, N. Y. | Helen Stanley. |
| Thursday, Aft... | Feb. 26 | Aurora, N. Y. | Cornelius van Vliet. |
| Thursday, Eve... | Feb. 26 | Ithaca, N. Y. | Richard Czerwonky. |
| Friday | Feb. 27 | *Rome, N. Y. | Cornelius van Vliet. |
| Saturday | Feb. 28 | *Brooklyn, N. Y. | Helen Stanley. |
| Sunday | Mar. 1 | Open | |
| Monday | Mar. 2 | New York, N. Y. | Eugene Ysaye. |
| Tuesday | Mar. 3 | *Wheeling, W. Va. | Kathleen Parlow. |
| Wednesday | Mar. 4 | Pittsburgh, Pa. | To be announced. |
| Thursday | Mar. 5 | Akron, O. | Cornelius van Vliet. |
| Friday | Mar. 6 | Cleveland, O. | Eugene Ysaye. |
| Saturday | Mar. 7 | *Oberlin, O. | Richard Czerwonky. |
| Sunday | Mar. 8 | Open | |
| Monday | Mar. 9 | Columbus, O. | Cornelius van Vliet. |
| Tuesday | Mar. 10 | *Dayton, O. | Richard Czerwonky. |
| Wednesday | Mar. 11 | *Ypsilanti, Mich. | |
| Thursday | Mar. 12 | *Evanston, Ill. | Richard Czerwonky. |
| Friday | Mar. 13 | Minneapolis, Minn. | Mischa Elman. |

*Cities visited for the first time.

# LIST OF SOLOISTS

## For Balance of Season and

## DATES OF APPEARANCE

### SYMPHONY CONCERTS

| | |
|---|---|
| Friday, February 20 | Harold Bauer, *Pianist* |
| Friday, March 13 | Mischa Elman, *Violinist* |
| Friday, March 27 | To be announced |

### POPULAR CONCERTS

| | |
|---|---|
| Sunday, February 15 | Senta Erd, *Soprano* |
| Sunday, March 15 | Jeannette Durno, *Pianist* |
| Sunday, March 22 | Irma Seydel, *Violinist* |
| Sunday, March 29 | Helen Axe Brown, *Soprano* |



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## Mischa Elman

**The Russian Violinist**

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The Next Sunday Popular Concert

Sunday, March 15, 1914

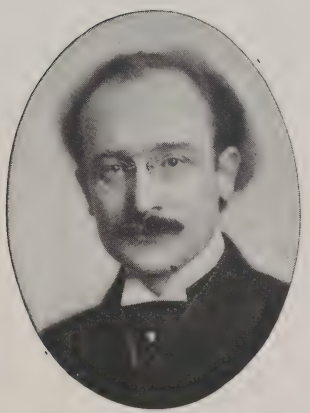
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"A temple bell!
And lo, to me,
Who fare far out to sea,
It brings the gloom
Of the temple room—
And the holy image
Of Buddha seated
Upon his Lotos!"




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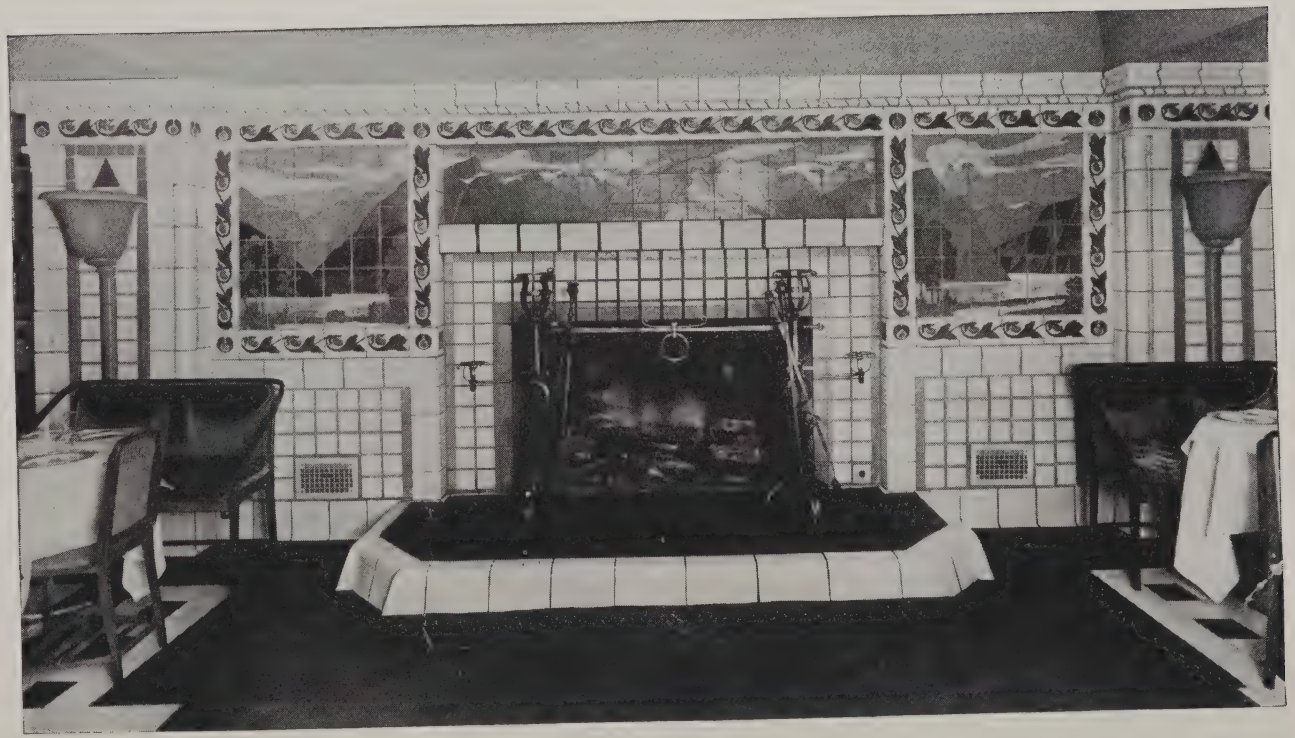
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Friday, February 20, 1914, at 8:15

## Soloist: HAROLD BAUER, Pianist

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### PROGRAM

1 Overture to "The Magic Flute" . . . . *Mozart*

2 Symphony No. 1, in B-flat major, Op. 38 . . *Schumann*

I Andante un poco maestoso—Allegro molto vivace
II Larghetto
III Scherzo—Molto vivace
IV Finale: Allegro animato e grazioso

INTERMISSION

3 Concerto for Pianoforte and Orchestra, No. 1, in D minor Op. 15 . . . . . *Brahms*

I Maestoso
II Adagio
III Rondo: Allegro non troppo

4 †"Marcia Funebre," from the "Eroica" Symphony . *Beethoven*

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March 14, 1841—February 8, 1914

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# Program Notes

## 1 Overture—"The Magic Flute," *Wolfgang Amadeus Mozart* (1756-1791)

"The Magic Flute" was not only the final opera composed by Mozart, but the last music of any importance that he ever wrote. The opera owed its existence to the suggestion of Emanuel Schikaneder, a happy-go-lucky actor and musician, whose fortunes were of the uncertain character peculiar to those who followed the humbler paths of his profession. It seems that this shrewd, vain and loose principled fellow had many quaint adventures as manager of various theaters in Europe and finally managed to drift into Vienna in 1791 absolutely penniless, but sanguine and unabashed after the manner of his kind. In Vienna he met Mozart with whom he had become acquainted in Salzburg in 1780. The actor-manager-musician-mountebank at once saw in Mozart a means by which he might recuperate his own fortunes. He suggested to the composer that if a fairy opera could be written and installed in the little theater of which he had managed to get hold, his salvation would be effected. Mozart, most generous and unpractical of men, hesitated not a moment in his decision to help his unfortunate friend. Besides, was not Schikaneder, like himself, a Freemason? He set to work at once and the actor, who knew how necessary it was to stir up continually Mozart's often-flagging energies, installed the composer in a little pavilion located in the garden back of the theater. In this pavilion and in the little summer house at Josephsdorf, near Vienna, Mozart wrote the immortal music of "The Magic Flute." He suffered at times from fits of depression, and then the crafty Schikaneder would bring rollicking members of his company to disperse the clouds with the winds of jollity and the sunshine of mirth.

The text of the opera, written by Schikaneder from "Loulou, or The Magic Flute," a story by Wieland, had been given to Mozart in the spring of 1791, probably in March; and most of the work had been completed by July. Yet there were serious interruptions. The emperor, Leopold II, was to be crowned in September and Mozart was commissioned to write an opera to be performed at the coronation festivities. "The Magic Flute" had to be dropped temporarily and "Le Clemenza di Tito" taken up instead. This latter work was given its first performance in Prague, September 6th. Upon his return to Vienna Mozart found active preparations in progress for the production of "The Magic Flute." Part of the score was still unwritten, and, as in the case of "Don Giovanni," Mozart left the composition of the overture until the eve of the first performance. The overture, together with the Priests' March, was written on September 26th, and on Friday, September 28th, the first performance of "The Magic Flute" was given.

The playbill announcing the production was a credit to Schikaneder's audacious powers of imagination. He was set forth, in large type, as the creator of the opera, and way down underneath the extensive cast the name of Wolfgang Amadeus Mozart was printed in much smaller letters. Mozart conducted, as was usual, at the piano. At the conclusion of the overture Johann Schenk (best known today as one of the teachers of Richard Wagner) was so moved that he crept to Mozart's seat and kissed the composer's hand. Mozart looked kindly at him and stroked his cheek. But Schenk's enthusiasm was not at once shared by others. To Mozart's sensitive feelings the opera seemed doomed because of the cold reception accorded the first act. He left the conductor's seat at the conclusion of the act, pale and agitated, sought Schikaneder behind the scenes. That individual, arrayed in his bird plumage for the part of Papageno, was satisfied with every-

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thing; particularly, no doubt, with his own performance. He reassured the disconsolate Mozart, and his optimism was justified by later events. The second act was received with wild enthusiasm, nor would the listeners be satisfied until Mozart had appeared to receive the acclamations of the audience.

The popularity of "The Magic Flute" has never waned or ceased. In November of the following year Schikaneder was able to announce the one hundredth performance. In 1798 the astute manager built a theater out of his profits and placed upon its summit a statute of himself as Papanego. Whether or not Mozart ever received any material reward for his composition is not known. One story has it that Schikaneder never gave the composer a penny and another that he sent him one hundred ducats a few days after the first performance. However, it is a pleasure to record the well founded statement that Schikaneder's conscience troubled him after the composer's death and that he said: "The poor dying fellow is ever before my eyes; his spirit haunts my dreams and causes my sleep to be disturbed and restless."

Happily and beautifully, material things touched not the mind of Mozart, the superman. Three months after the production of "The Magic Flute" the composer, lying on the bed from which he was never to arise, found contentment and happiness in the thoughts of his opera. When it was being performed he would take his watch from beneath the pillow and say: "Now they have reached the end of the second act," or "now comes the grand aria for the Queen of Night." And the day before he died he endeavored weakly to sing the opening bars of "Der Vogelfanger bin ich ja," with his tired hands trying to play an accompaniment on the coverlid.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrum and strings. The main movement is preceded by an introduction (*Adagio,* E flat major, 2-2 time). The great chords with which it opens are those heard in Act II of the opera where they appear between the Priests' March and the Aria of Sarastro, "O Isis and Osiris." There has always been supposed to have been a definite intention to associate these chords, and much else in the opera, with Masonic symbolism. The *Allegro* is an elaborately conceived fugue, the subject of which is announced in the first violins. About the middle of the development the portentous chords return (*Adagio*).

## 2 Symphony, No. 1, in B-flat major, Op. 38, *Robert Schumann*

(1810-1856)

Of this work, popularly known as the "Spring Symphony," H. E. Krebiel writes: "This is Schumann's epithalanium, the instrumental song of joy which he poured out in the first year of his married life. It was composed early in 1841 (he had married his Clara in the preceding September), and first performed at a concert given by his wife, under the direction of Mendelssohn, in the Gewandhaus, Leipsic, on March 31, 1841. It is supposed to have been sketched completely within four days. An undated letter from Schumann to his friend Wenzel, supposed to have been written in January, 1841, gives the composer's story of its composition: 'Within the last few days I have completed, at least in outline, a labor which kept me in a state of bliss, but also exhausted me. Think of it! A whole symphony—

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and moreover, a Spring symphony! I can myself scarcely believe it is finished. The filling out of the score remains to be done. Think of the labor which that involves and help your Schumann.' The year preceding the creation of the symphony had been given up almost wholly to songs. To his bride he wrote: 'I could sing myself to death like a nightingale.' After this lyrical outburst he recurred to an ambition to which he had given expression several years before. He felt his genius 'cabin'd, cribb'd, confin'd, bound in' by the pianoforte, and longed for the orchestra as a more eloquent agency of expression. Having made his first symphonic essay, he threw himself into the new field with characteristic energy. When the time arrived for the performance of his B-flat symphony, the 'Overture, Scherzo and Finale,' Op. 52, was also ready and took a place beside it on the programme.

"The characteristic expression of the B-flat symphony is that of joy, his joy, but the letter to Wenzel points out the analogy that was in his mind from the beginning. It is a 'Spring Symphony.' In October, 1842, he sent a portrait of himself to the poet Adolph Boettger, with an inscription consisting of the musical phrase with which the symphony opens and the words: 'Beginning of a symphony occasioned by a poem by Adolph Boettger. To the poet a souvenir of Robert Schumann.' The poem, 'O Geist der Wolke,' is a description of gloom, but ends with the line: Im Thale blueht der Fruehling auf! ('Spring blossoms in the valley.') In harmony with this thought, he for a time contemplated giving superscriptions of a descriptive nature to the different movements. The first was to be called 'Spring's Awakening'; the last, 'Spring's Departure.' To Spohr he wrote: 'I composed the symphony toward the end of the Winter of 1840, under the impulse of that vernal ardor which carries away man even at the most advanced age, and seizes upon him anew every year. I did not aim to describe or portray; but I do believe that the season in which the symphony originated has influenced its form and made it what it is.' When Taubert received the work for production in Berlin, Schumann sent him some hints as to the performance based on his observations in Leipsic, preceding which he said: 'I would be pleased if you could imbue your orchestra with something of the mood of Springtime. This I had particularly in mind when I wrote the symphony in February, 1841. I should like to have the very opening trumpet call sound as if it came from on high like a summons to awakening. By what follows the introduction I might then suggest how on all sides the green leaves are sprouting, perhaps how a butterfly appears, and by the Allegro how gradually everything that belongs to Spring bursts forth. But these are fancies which occurred to me after I had completed the work. Regarding the last movement, however, I would say that I imagined it to represent the departure of Spring, and would like to have it played in a manner not too frivolous.' These quotations will suffice to open the mind and fancy to an appreciation of the spirit of the work."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three tympanies, triangle (in the first movement), and strings. The score is dedicated to Friederich August, King of Saxony.

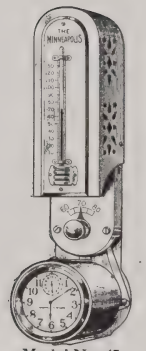
The work has had two previous performances in Minneapolis, once during the fourth season and the last time, Friday, January 17, 1908, during the fifth season. The following analysis is taken from the program book for that occasion:

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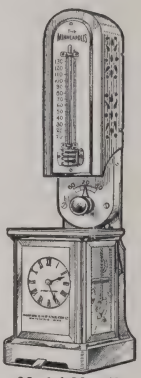


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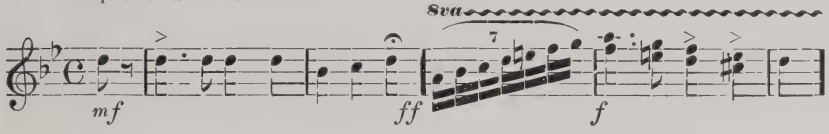
FIRST MOVEMENT.

The symphony is preceded by a rather lengthy but beautiful, slow introduction, of which the above mentioned trumpet signal

No. 1.

*Andante un poco maestoso.*
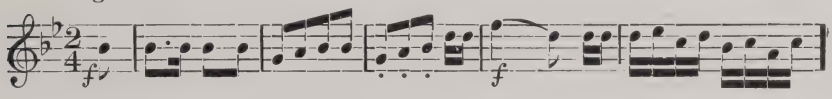
Trumpets and horns.




is the main thought. The full orchestra repeats this signal, and with a tremendous swish of the violins a sudden transition to D minor is effected. The main theme, however, quickly returns and with ever-increasing figuration of the accompaniment a climax is reached which leads into the statement of the first theme of the symphony:

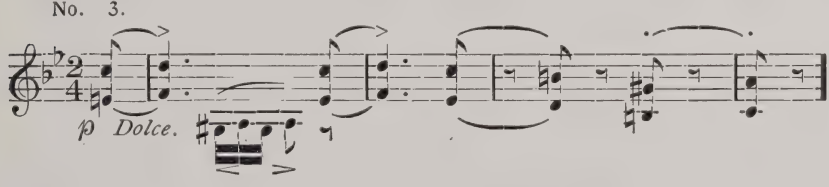
No. 2.

*Allegro molto vivace.*




This, it will be seen, is a sort of a diminution of the main theme of the introduction. After a short but turbulent development, the movement suddenly softens almost to a hush, and this placid second theme appears, in the wood-winds, accompanied at first only by viola and cello:
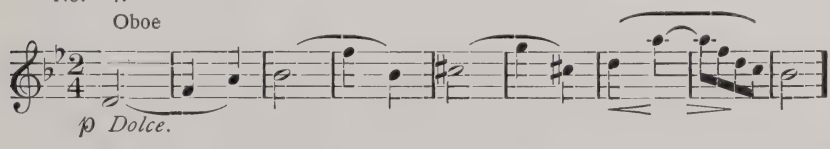
No. 3.




In the free fantasy section of this movement much use is made of this quaint theme, at first sung by the oboe:

No. 4.

Oboe




Later on, that is, after the recapitulation, in which, of course, themes No. 2 and No. 3 play an important part, we are surprised by this beautiful, yearning melody,

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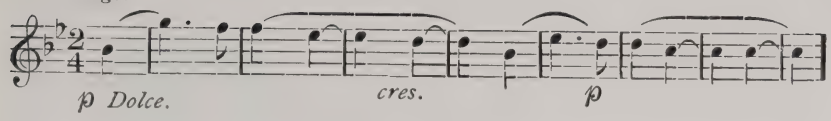
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No. 5.

Strings.
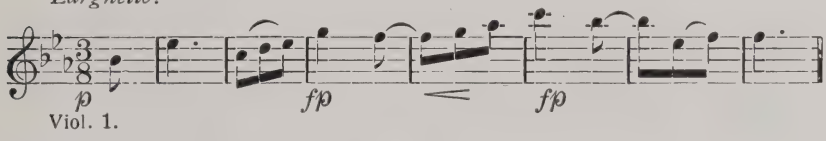



which commences softly in the strings and speaks of "Sehnsucht" as the Schumann of the smaller pianoforte gems speaks.

## SECOND MOVEMENT.

The second movement, "Larghetto," is a broad cantilene,

No. 6.

*Larghetto.*
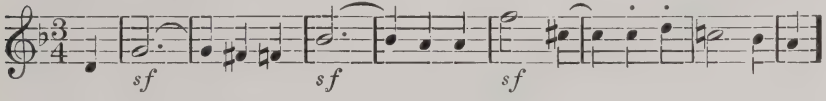



at first in the strings alone, but later taken up by the cello and horns alternatingly and enhanced by a richly figured accompaniment.

## THIRD MOVEMENT.

The Scherzo starts with this energetic and fiery theme:

No. 7.

*Molto vivace.*

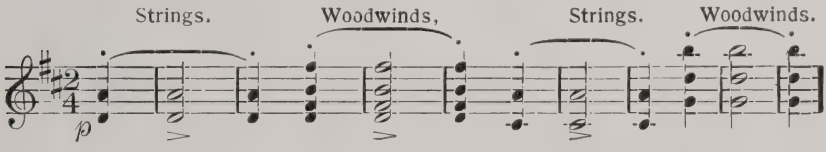



which, after only sixteen measures, gives way to a tender, caressing dialogue by clarinet and bassoon.

Two alternate trios are contrasted with the Scherzo, and the first of these

No. 8.

*Molto piu vivace.*



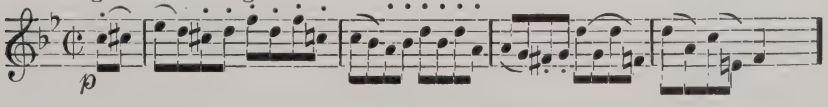

is an ethereal dialogue between strings and wood-winds.

## FOURTH MOVEMENT.

The Finale starts off with a few stately chords by the whole orchestra. Then the first violins bring this scampering first theme:

No. 9.

*Allegro animato e grazioso.*



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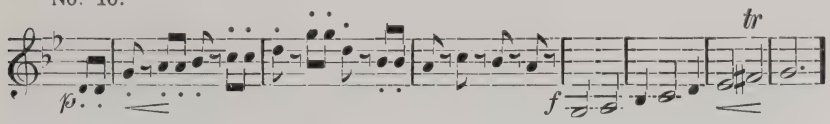
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The humorous turn of this theme is quickly offset, however, by the more somber second theme

No. 10.




of which the energetic second half plays subsequently an important role. As in the first movement, so also here, the composer surprises us with a tender dialogue between horns and flute.

It is said that Schumann wrote this symphony with a steel pen which he picked up from the grave of Schubert, in Vienna.

## 3 *Concerto for Pianoforte, No. 1, in D minor, Op. 15, . . . . . *Johannes Brahms*

(1833-1897)

Brahms, living in Hannover in 1854, worked in the spring and summer at a symphony. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine had deeply affected him. He wrote to Joachim in January, 1855, from Dusseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonate for two pianofortes. The first two movements became later the first and second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "Ein Deutsches Requiem." The sonate for two pianofortes was frequently played in private in the middle fifties by Brahms with Mme. Clara Schumann, or his friend Julius Otto Grimm, who had assisted him in the orchestration of the symphony. Grimm (1827-1903), philologist, conductor, lecturer, doctor of philosophy, composer of a symphony, suites and other works, declared that the musical contents of this work deserved a more dignified form, and persuaded Brahms to put them into a concerto. The task busied Brahms for two years or more. The movements were repeatedly sent to Joachim, whose advice was of much assistance. The composition was completed in 1858, Brahms being at that time twenty-five years old. On January 22, 1859, Brahms brought his concerto to its first performance at Hannover, Joachim conducting the orchestra; but the success of the work was not of triumphal brilliancy. The audience was accustomed to more pyrotechnic handling of the piano, and it was plainly puzzled by the writer's symphonically treated composition. A few days after this Brahms played the concerto at the Gewandhaus at Leipzig; but with much the same result as in the previous city. It was after this performance that Brahms wrote to Joachim: "A brilliant and decided failure. . . . It really went very well; I played much better than in Hannover, and the orchestra capitally. . . . The first movement and the second were heard without a sign.




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*Panama-Pacific-International Exposition, San Francisco, 1915*

At the end three hands attempted to fall slowly one upon the other, upon which a quite audible hissing from all sides forbade such demonstrations. There is nothing else to write about the event, for no one has yet said a syllable to me about the work except David, who was very kind. . . . This failure has made no impression at all upon me. . . . In spite of all this, the concerto will please some day when I have improved its construction, and a second shall sound different. I believe it is the best thing that could happen to me; it makes one pull one's thoughts together and raises one's spirit . . . but the hissing was too much." Two months later Brahms played the concerto at Hamburg and this time the work made a decided and unqualified success. Since that time the public's acknowledgment of the work's beauties and worth has increased with each subsequent performance.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, tympanies and the usual strings. The following analysis is quoted from Philip Hale:

First Movement (*Maestoso,* D minor, 6-8 time). There is a long orchestral introduction. The chief theme begins *fortissimo* in the strings over a roll of tympanies. There is an orchestral *diminuendo,* and the pianoforte enters with material in continuation of that which has been heard. The second theme, F *major,* is announced and developed by the pianoforte alone, but later is taken up by the strings with the pianoforte in figuration against it. This is worked out at length. The development section begins with a sturdy passage for pianoforte, and the orchestra alternates with suggestions of the chief theme, but there are figures that almost have the aspect of fresh motives. A *crescendo* leads back to the recapitulation with the chief theme for the pianoforte . The second theme for the pianoforte alone is in D *major.* There is a brilliant *coda* on the first theme, ending in D minor.

Second Movement (*Adagio,* D major, 6-4 time). In the manuscript score is this motto, "Benedictus qui venit in nomine Domini," suggested by the thought of Schumann's ending. The movement is an elabortely treated *Romanza* on a single theme (strings and bassoons and later the pianoforte), with a subsidiary theme (clarinets) in the middle section.

Third Movement (*Rondo-Allegro non troppo,* D minor, 2-4 time). The first theme is given out by the pianoforte. The second motive is in F major (pianoforte). This material is developed. The first theme reappears. The third theme is introduced by first violins, B-flat major. This is developed. Then comes a *fugato,* after which the chief theme is given to the orchestra, with broken *octaves* for the pianoforte. The second theme returns in D major. There is a cadenza for the solo instrument. The third theme comes back in D major, and is followed by a long coda, chiefly on the first theme, now in D major.

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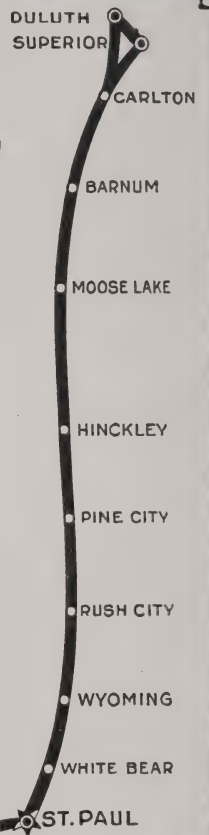
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4 "Marcia funebre," from Symphony No. 3, "Eroica," Op. 55 . . . . . *Ludwig van Beethoven*
(1770—1827)

In Memoriam

WILLIAM HOOD DUNWOODY

"Emotion tamed by deep grief, moving in solemn sorrow, tells us its tale in solemn tones; an earnest, manly sadness goes from lamentations to thrills of softness, to memories, to tears of love, to searchings of the heart, to cries of transport. Out of grief there springs new force, that fills us with warmth sublime. We battle no more against mourning, but bear it now ourselves on the mighty billows of a man's courageous heart."—Richard Wagner.

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---

## Eleventh Symphony Concert

### Friday Evening, March 13, 1914, at 8:15

### Soloist: MISCHA ELMAN, Violinist

### Program

| | | |
|---|---|---|
| 1 | Symphony No. 8, B minor ("Unfinished") . . . | *Schubert* |
| 2 | Concerto for Violin, D major, Op. 77 . . . . | *Brahms* |
| | MISCHA ELMAN | |
| | INTERMISSION | |
| 3 | *Ballet Suite, Op. 130 (New) . . . . . | *Max Reger* |
| 4 | Violin Soli, with Pianoforte . . . . . | |
| | MISCHA ELMAN | |
| 5 | Festival Prelude for Orchestra and Organ, Op. 61 . . | *Rich. Strauss* |
| | (Repeated by Request) | |

*Program Subject to Change*

*First time in Minneapolis

Tickets: $1.50, $2.00, $2.50.
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---

# Eighteenth Popular Concert

## Sunday Afternoon, March 15, 1914, at 3:30

## Soloist: JEANNETTE DURNO, Pianist

### Program

| | | |
|---|---|---|
| 1 | March from "Tannhaeuser" | *Wagner* |
| 2 | Overture to "Oberon" | *Weber* |
| 3 | Largo, from the "New World Symphony" | *Dvorak* |
| 4 | Concerto for Pianoforte, No. 1, E-flat major<br>JEANNETTE DURNO | *Liszt* |
| 5 | Dance of Nymphs and Satyrs | *G. Schumann* |
| 6 | *Ballet Suite, Op. 130 (New)<br>(*a*) Harlequin<br>(*b*) Pierrot and Pierrette<br>(*c*) Valse d'Amour | *Max Reger* |
| 7 | Irish Rhapsody | *Herbert* |

*Program Subject to Change*

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|---|---|---|---|
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| Sunday | Feb. 22 | Chicago, Ill. | Julia Claussen. |
| Monday | Feb. 23 | Detroit, Mich. | Katharine Goodson. |
| Tuesday | Feb. 24 | Buffalo, N. Y. | Teresa Carreno. |
| Wednesday | Feb. 25 | *Rochester, N. Y. | Helen Stanley. |
| Thursday, Aft... | Feb. 26 | Aurora, N. Y. | Cornelius van Vliet. |
| Thursday, Eve... | Feb. 26 | Ithaca, N. Y. | Richard Czerwonky. |
| Friday | Feb. 27 | *Rome, N. Y. | Cornelius van Vliet. |
| Saturday | Feb. 28 | *Brooklyn, N. Y. | Helen Stanley. |
| Sunday | Mar. 1 | Open | |
| Monday | Mar. 2 | New York, N. Y. | Eugene Ysaye. |
| Tuesday | Mar. 3 | *Wheeling, W. Va. | Kathleen Parlow. |
| Wednesday | Mar. 4 | Pittsburgh, Pa. | Frances Ingram. |
| Thursday | Mar. 5 | Akron, O. | Cornelius van Vliet. |
| Friday | Mar. 6 | Cleveland, O. | Eugene Ysaye. |
| Saturday | Mar. 7 | *Oberlin, O. | Richard Czerwonky. |
| Sunday | Mar. 8 | Open | |
| Monday | Mar. 9 | Columbus, O. | Cornelius van Vliet. |
| Tuesday | Mar. 10 | *Dayton, O. | Richard Czerwonky. |
| Wednesday | Mar. 11 | *Ypsilanti, Mich. | |
| Thursday | Mar. 12 | *Evanston, Ill. | Richard Czerwonky. |
| Friday | Mar. 13 | Minneapolis, Minn. | Mischa Elman. |

*Cities visited for the first time.

# LIST OF SOLOISTS

## For Balance of Season and

## DATES OF APPEARANCE

### SYMPHONY CONCERTS

| | |
|---|---|
| Friday, February 20 | Harold Bauer, *Pianist* |
| Friday, March 13 | Mischa Elman, *Violinist* |
| Friday, March 27 | To be announced |

### POPULAR CONCERTS

| | |
|---|---|
| Sunday, February 15 | Senta Erd, *Soprano* |
| Sunday, March 15 | Jeannette Durno, *Pianist* |
| Sunday, March 22 | Irma Seydel, *Violinist* |
| Sunday, March 29 | Helen Axe Brown, *Soprano* |

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| *Franck, Cesar* | Symphony in D minor |
| *Schubert* | Symphony No. 8, B minor, "Unfinished" |
| *Tschaikowsky* | Symphony No. 5, E minor |

### SYMPHONIC POEMS

| | |
|---|---|
| *Sibelius* | Tone Poem—"Finlandia" |

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| | |
|---|---|
| *Berlioz* | "Roman Carnival" |
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| *Max Reger* | Ballet Suite, Op. 130 |

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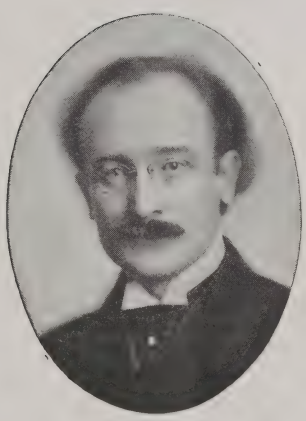
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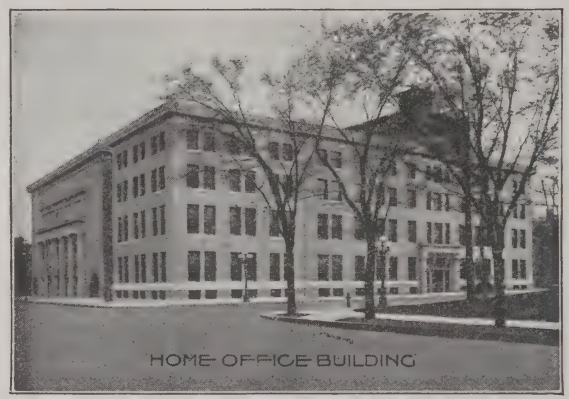
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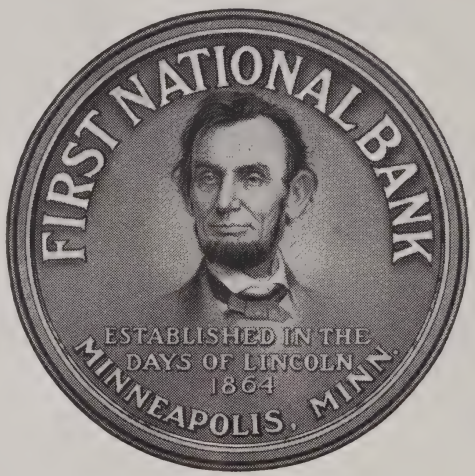
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## Friday, March 13, 1914, at 8:15

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---

### PROGRAM

1 Symphony No. 8, in B minor, ("The Unfinished") . *Schubert*

I Allegro moderato
II Andante con moto

2 Concerto for Violin, in D major, Op. 77 . . *Brahms*

I Allegro non troppo
II Adagio
III Allegro giocoso, ma non troppo vivace

INTERMISSION

3 *A Ballet Suite, Op. 130 . . . . . *Max Reger*

I Entree
II Columbine
III Harlequin
IV Pierrot and Pierrette
V Valse d'Amour
VI Finale—Tarantella

4 Violin Soli

(*a*) "Ave Maria" . . . . *Schubert-Wilhelmj*
(*b*) Minuet . . . . . *Martini*
(*c*) Etude . . . . *Paganini-Auer*

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# Program Notes

## 1 Symphony No. 8, in B minor, "Unfinished" . . *Franz Schubert*

(1797—1828)

Of the orchestral works left by Schubert in a condition possible of performance there are eight symphonies. Of these, two alone have attained popularity—the C major (which Schumann spoke of as the one of "heavenly length"), and the "Unfinished." "This," writes Felix Borowski, "the unfinished eighth symphony of Franz Schubert, was written in 1822 at Vienna. The first part of the manuscript bears the date of this year and the day of the month—October 30—upon which the first movement was probably begun. Schubert intended his work for the Musical Society of Gratz, which, in company with that at Linz, had elected him an honorary member. It is possible to understand the feelings of gratitude which prompted this inspiration of the composer. During his lifetime Schubert was no pampered favorite of the world. He knew poverty, hunger, wretchedness, knew as well all the bitter disappointment of a great and unappreciated man. He had nothing of the social standing that Beethoven, his contemporary, enjoyed; nothing of the fame that had come just then to Weber, or that enjoyed by a crowd of music-makers, whose gifts all added up together could not represent a fraction of that which he possessed. And so far from feeling bitter at the rebuffs that so consistently were the portion of his lot, Schubert went on his way rejoicing that he had life itself and strength wherewith to write the music which so few beside himself would care to hear; rejoicing, too, in a little coterie of friends that loved even more than it admired him. Two of these friends, Anselm and Joseph Huttenbrenner, Schubert had first met in 1817. These two men—Anselm was a professional musician—lived at Gratz, and such were their endeavors to obtain public recognition for Schubert's art that the opera 'Alfonso and Estrella' (written the same year as the Unfinished Symphony) was actually brought to a reharsal in that city, but abandoned as being impracticable of performance. One may take it that the election of Schubert to the Musical Society of Gratz was at the instigation of his two good friends, and that the composition of the B minor Symphony was not only a compliment to the association that had thus elected him, but a mark of his devotion to the Huttenbrenners. But beyond two finished movements of the work and nine measures of a third, Schubert never advanced. Yet the uncompleted symphony found its way to Gratz; for in 1865 Herbeck was passing through this town, and in the course of a visit to Anselm Huttenbrenner—then an old man of seventy-one—he discovered the latter to be in possession of a number of Schubert's manuscripts, and Herbeck was permitted to take away the Unfinished Symphony for production in Vienna; and in December, 1865—forty-three years after it had been written—the symphony came to its first performance, but it still remained in manuscript until 1867, when it was published by Spina of Vienna."

"With reference to the eighth symphony being "unfinished," W. H. Humiston most aptly remarks: "Only in one sense may this work be said to be unfinished. If a symphony must be in three or four movements arranged according to a certain order, then it is unfinished. And Schubert actually began the composition of a Scherzo. On the other hand, Beethoven's piano sonata, opus 109, has two movements—one in E minor and a slower movement in E major—this is all, but no one considers it 'unfinished.' Perhaps the common tonality of the two movements completes the scheme; but if Schubert was alive today, and should write two movements, the first beginnig in C major and the second ending in B-flat minor, would it necessarily be considered unfinished? Possibly even Schubert felt he could not write two more movements which would worthily follow these two. At any rate, during the six remaining years of his life he did not return to the symphony, and instead of mourning because the other movements were not added, let us rejoice in the possession of these two!"

The B minor Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, tympanies and strings.

### FIRST MOVEMENT.

I. (*Allegro moderato,* B minor, 3-4 time.) The first movement opens with a dreamy mysterious unison passage given out *pianissimo* by the violoncellos and

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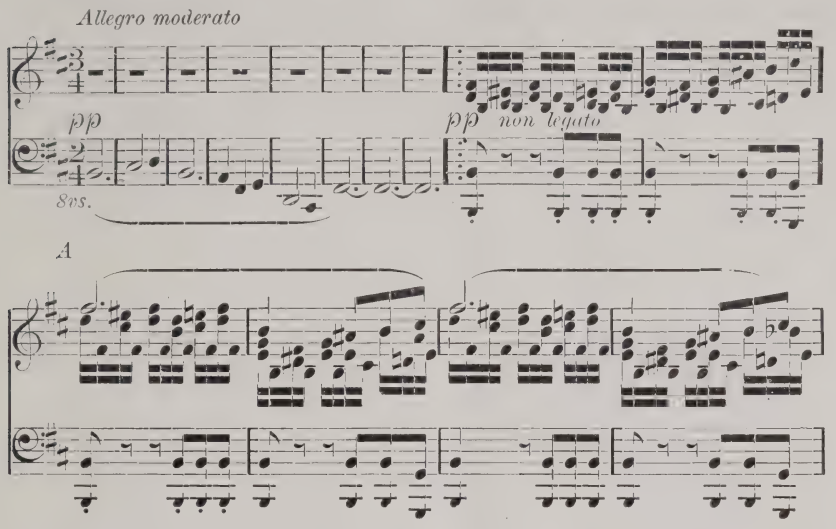
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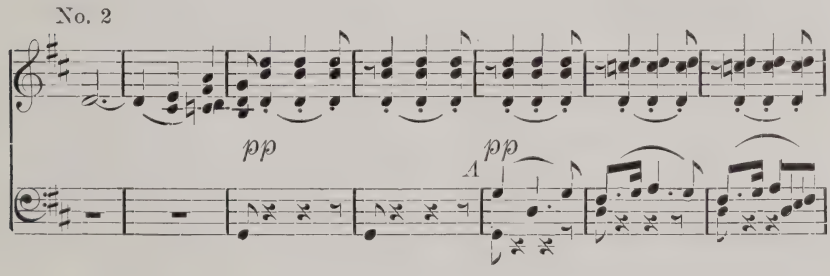
basses in octaves, the violins entering at the ninth measure with a trembling, restless figure forming a background for the plaintive melody which the oboe and clarinet bring in four measures further on.

No. 1




Like the indistinct visions of a dream this wavering, wandering figure continues until, after a long sustained tone in the bassoons and horns, the sleeper seems to heave a deep sigh of relief as the dream pictures shift to a pleasanter and more restful vision:

No. 2




This is the second theme, its tender soothing melody sung by the violoncellos against gently syncopating chords in the violas and clarinets. The development, very extended and ornate, and drawn almost entirely from the opening theme, is followed by the usual recapitulation and a short coda.

## SECOND MOVEMENT.

II. (*Andante con moto*, E major, 3-8 time.) The second and, regrettably, the last movement, like the corresponding movement of the C major symphony, is of vast length and teems with beautiful melody such as seems to have been the very breath of life to Schubert. It opens with the following theme in the strings —punctuated by entrances of the wind instruments:

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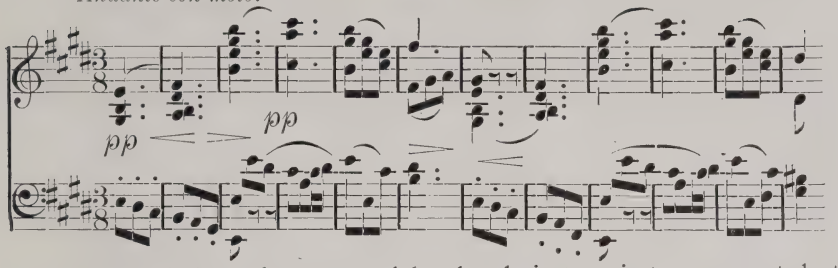
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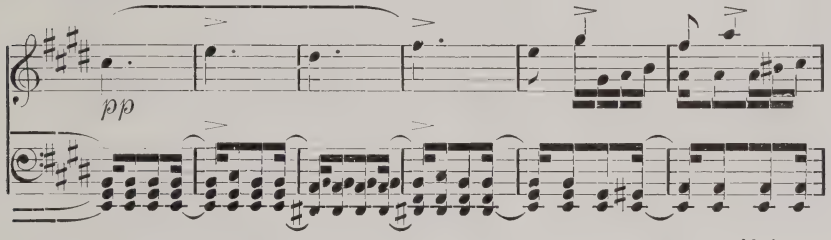
No. 3

*Andante con moto.*




The second theme is announced by the clarinet against a syncopated string accompaniment:

No. 4

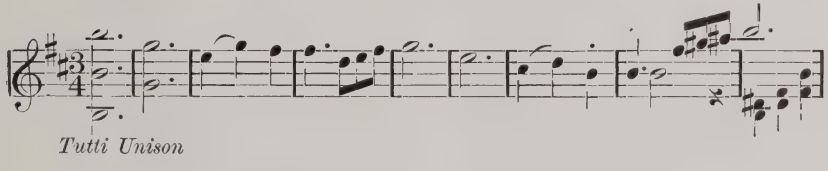



From this material the master built up one of his most beautiful compositions, and also one of the finest slow movements to be met with throughout the entire range of symphonic literature. Genius is stamped on every phase and every note, the charm of the themes themselves and the exalted poise maintained throughout their extended development revealing the hand of the true poet, and gently but irresistibly casting the sweet spell of peace and tenderness over the listener. The movement finally concludes with a brief coda, constructed largely from fragments of the principal theme.

Though the orchestra, of course, plays only the two completed movements, it may be of interest to quote the few measures which form the beginning of the unfinished scherzo. They stand as follows:

No. 5

*Allegro ff.* *Oboe.*

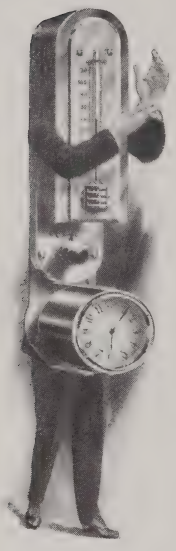



## 2 Concerto for Violin, in D major, Op. 77 . . *Johannes Brahms*
(1833—1897)

To a student of Brahms' life and works, it seems most natural that in the devlopment of the German master's genius and ability, that two instrumental concertos should have followed his first two symphonies. The concertos referred to are the one for violin, D major, Op. 77, and that for pianoforte, No. 2, B-flat major, Op. 83. There is a close relationship between his concertos and symphonies as is indicated by the fact that many musical authorities speak of his concertos as "Symphonies" with a principal solo voice. Though Brahms wrote two concertos for the piano, there is only one for the violin. This work is quite in the spirit of Beethoven's immortal work, following it closely, not only in the prevailing

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key of D major, but also in spiritual content, even though it is unmistakably Brahms in its independence of form and matter.

Leland Hall, writing for the New York Symphony Society Bulletin, says: "This concerto was first performed at a Gewandhaus Concert in Leipzig on the first day of January, 1879. Brahms himself conducted and Josef Joachim, for whom the work was written and to whom it was dedicated, was the violinist.

"The friendship between Joachim and Brahms is one of the pleasantest things in musical history. It was Joachim who introduced Brahms to the Schumanns in Dusseldorf, thereby starting him upon his career. With one short break the friendship lasted down to the end of Brahms' life. It was of great influence upon Brahms, and it is obvious that all the music Brahms wrote for the violin was written with Joachim in view. In this concerto the special polyphonic effects in which Joachim was unrivalled among violinists of all time, are found in abundance. In fact, for many years the concerto was left rather severely to Joachim, both because he was one of the very few musicians who appreciated its noble and profound sentiment, and because he was, perhaps, the only violinist skilful enough to play the enormously difficult last movement. Even Joachim was said to have had too obvious difficulties with this movement. At the present day the repertory of no violinist is complete without it.

"The concerto is a splendid example of the combination of classic restraint and fervid romanticism which Brahms alone was able to achieve. It is written in the orthodox classic form, but the spirit which fills it with an immortal life is romantic. The themes are impassioned. Often they are treated severely; at moments they soar, as if inspired, out of reach of the classic restraint."

With reference to the statement made at the beginning of these notes, that Brahms' concertos are symphonies with a principal solo voice, the following article by Phillip H. Goepp is especially significant: "The violin concerto of Brahms corresponds to Schumann's piano concerto in so far as each work is singular and eminent for a prevailing poetic character. To enjoy the Brahms concerto we must once for all lose thought of mere display. And in this connection it is tempting to touch on a certain attitude of the public towards concertos in general. Between those listeners who hail the difficult feat in itself, and the true coquoscente, there is a group who resent the obtrusion of technique. One hears this criticism of many concertos, even the noblest. An answer is obvious. The lay-listener forgets that the soloist does not always hold the most important role. There is a natural alternation, a kind of antiphony between soloist and orchestra, an exchange of the melody; each in turn has the main say or merely adorns. When the burden of the subject sings in the orchestra, it is vain to listen merely to the soloist. If we conceive a concerto as an equal duet of soloist and orchestra, the beauty and meaning becomes suddenly clear. We must not put the soloist on too high a pedestal, nor expect from him the whole musical message. Indeed he is on no pedestal at all; he moves on an equal plane with the orchestra, who sing with him as a sympathetic chorus. The greatest interpreter will least desire such a one-sided attitude of the audience.

"In the Brahms concerto, where there is least possible exploiting of virtuosity, we must catch the melodic lines as in a symphony, else the whole poetry is lost to us. At the first flush we have not the feeling of a formal concerto,—rather the poetic climate of the writer's sonatas for violin, or of the glorious trio with the horn, fragrant with the sense of the woods.

Analytically Mr. Goepp writes equally interesting on the occasion of the performance of this work in Philadelphia: "The main theme has the calm flow of a noble strain of song. At the outset is a bewildering wealth of melody; when the adorning figures appear with the solo, they have a poetic or dramatic meaning."

The main subject (of the first movement) is a close-knit group of tunes, and the second theme has in its wake other melodies that are integral parts of the whole.

The concerto was dedicated to Josef Joachim, who first played it under the baton of the composer. The present performer studied the work with Joachim, his teacher, and received from him a hint as to the interpretation which he himself developed further. It is one of those fancies that lend life and poetry to a work without an actual assertion of definite symbolic meaning. Coming direct

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from the man who was entrusted with the production by the composer, the idea has a special value, not to speak of the historical interest.

In the dim color of the beginning, followed soon by a gentle shivering of accompanying sounds, and a sudden emergence of the original theme in brilliant glow, Joachim suggested a feeling as of the breaking of dawn through the night; a rustling of the wind when it first stirs before the light; then the sudden triumph of the first peep of day.

In further pursuit of the idea he finds in the dash and clash of the martial theme the battle of night and day when the solo violin plays the main theme in octaves in the minor, the last hush of night in the smooth course of the second melody, and finally the first ray of sun, when the main theme returns very gently in violins to the major, with a glinting and shimmering of high notes of the solo. The full break of day comes a little later, when, after a pause, the melodies begin their second verse. The symbolic thought, while it may not have been in the mind of the composer, may be accepted as the conceit of an inspired teacher, like a simile of rare felicity and beauty, rather than as a fixed interpretation.

The *Adagio* is a gem of German song, in simplest form. It is sung at first in oboe and flute through two verses before it is taken up by the solo violin.

The Finale, a *rondo giocoso* according to tradition, shows a certain rough heroic humor that we encounter in the symphonies of Brahms or in his piano variations on a Haendel theme. In the middle is a brief idyll in 3-4 rhythm.

The work was said by Hanslick, the great critic, to be "the ripe fruit of the friendship between Joachim and Brahms."

## 3 A Ballet Suite, Op. 130 . . . . . *Max Reger*
(1873— )

This, the latest orchestral work of Max Reger, has been published within a year and is dedicated to Josef Stransky, conductor of the New York Philharmonic Orchestra, which organization was the first to perform it in this country; the date of the concert was November 21, 1913. The work is in six movements, and all of them quite short. In pleasing contrast to Reger's usual style the character of this composition is most simple and melodius, and in his orchestration, Reger has been unusually modest. The work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three tympanies, triangle and strings.

Following analytical notes by W. H. Humiston are taken from the program book of the New York Philharmonic Society.

I. "Entree," (*Tempo marcia, D major,* 4-4 time). This movement is in march time and begins with a vigorous theme by the full orchestra. The opening theme is made more exciting by a triplet rhythm in the horns, and the triplet figure is used frequently during the movement. After a figure in sixteenths has still more increased the vivacity, it drops away to a charming duet for two clarinets in thirds, answered by the oboes to an accompaniment by strings, both *arco* and *pizzicato*. The movement closes with a return to the first theme.

II. "Columbine," (*Adagietto, B flat major,* 3-4 time). This is a dreamy, extremely slow movement, in the nature of a reverie. Muted horns give the prevailing color to this number.

III. "Harlequin," (*Vivace, B minor,* 6-8 time). This movement, in spite of its minor tonality, is gay and brisk. There is more use of muted horns, sustained against a lively *staccato* movement in the strings and wood wind, all in the utmost *pianissimo*. The ending is quite unusual, a single horn playing the tonic (B) at the end *pianissimo*.

IV. "Pierrot and Pierrette," (*Larghetto, F major,* 4-8 time). "Pierrot and Pierrette," begins with an oboe solo; but the chief feature of this movement is a 'cello solo; there are many slight *tempo* changes in the course of this short piece—perhaps the most charming of the whole suite.

V. "Valse d'Amour," (*Sostenuto, E major,* 3-4 time). This number opens with three bars *"sostenuto"* when the first flute and first horn give out the waltz theme. Then comes, not a ball-room waltz, but a ballet waltz, with plenty of variety and charmingly orchestrated. It ends *ritardando*—and finally *adagio*.

VI. Finale—"Tarantella," (*Presto, D major,* 6-8 time). The *finale* is a Tarantella, with a cross-rhythm (in 3-4) appearing from time to time, but it does not disturb the principal rhythm, it rather accentuates it.

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Of all the composers of the modern German school of chamber and church music Herr Reger occupies a place that is probably the most prominent of any, and the fact that his publishers attest to an enormous sale of his works in Berlin and other musical centers, must contribute to that belief. It cannot be denied that he is a composer gifted, as a celebrated German critic remarks, with strong individuality, and that he handles with the utmost facility the art of counterpoint; but to a large number of persons at the present day his resources of harmony and his indulgences in rhythm and in form will appear so infinite as to fog even a most attentive and experienced listener with their complexity. Truly, however, his compositions contain remarkable and original effects. For a man of forty-one years of age his number of compositions are enormous though but few of these are for orchestra, the first being opus 90, a "Sinfonietta" for orchestra.

Groves, in his Dictionary of Music and Musicians, has following short biographical sketch of this interesting composer: "Max Reger was born March 19, 1873, at Brand, a village near Kemnath in Bavaria, and left his native place when but a year old for Weiden, whither his father, who was a teacher, was transferred in 1874. There he received his first musical training through his father, and an organist, whose name was Lindner. In 1890 he went to study with Riemann at Sondershausen, whom he followed to Wiesbaden on the latter's appointment to the Conservatorium, and became himself a teacher there in 1895, till 1896 when he was called to serve his time in the army. After recovering from a severe illness he returned to his own home in 1898, removed again in 1901, this time to Munich, where he married. Six years later he was called to Leipzig as director of music at the University, but he relinquished his position at the University at the end of 1908. In 1911 he accepted the position of musical director at Meiningen.

## 4 Violin Soli

a. "Staendchen" (Serenade) . . . . *Schubert-Wilhelmj*
b. Minuet . . . . . *Martini*
c. Etude . . . . . *Paginini-Auer*

## 5 Festival Prelude for Orchestra and Organ, Op. 61 *Rich. Strauss*

(1864— )

This latest orchestral work of Richard Strauss ("Festliches Praeludium, zur Einweihung des Wiener Konzerthauses, 19ten Oktober, 1913") was composed at the request of the "Gesellschaft der Musikfreunde" of Vienna, for the dedication of its new *"Konzerthaus" (Concert House) at Vienna, and was played there for

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The program notes on that occasion contained the following statement:
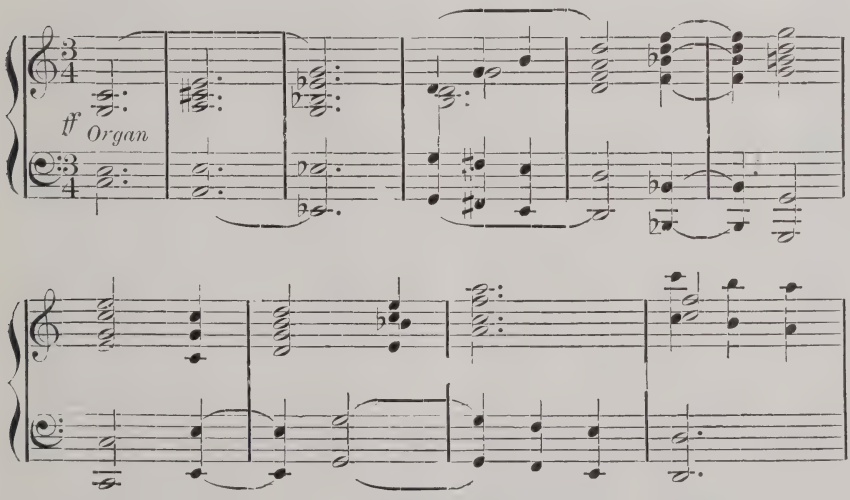
"This evening's performance thus becomes not only the first performance in America, but the first after Vienna, since performances under Nikisch in Berlin, Siloti in St. Petersburg, Stransky in New York, Muck in Boston, Campanini in Chicago and Philadelphia are to take place at later dates. Dr. Strauss finished the score on Whitsunday of the present year. Early in July his publishers submitted the work, still in manuscript, to Mr. Oberhoffer in Berlin and there was just time enough for the printed score and parts to reach Minneapolis in time for rehearsals last Monday."

In the manuscript Dr. Strauss had written at the end of the work "Garmisch, Pfingstsonntag 1913," thus indicating the day when he had finished the score at his lovely home at Garmisch in the Bavarian Alps. To a student of German this note involuntarily recalls Goethe's lines:

"Pfingsten, das liebliche Fest war gekommen." And indeed this typical German Whitsunday "Fest-Stimmung" seems to permeate Dr. Strauss' prelude.

The work opens with its richly harmonized hymn-like movement, given out by the full organ alone, the one instrument capable of voicing the majesty of the festal morning.

No 1




**The program for this concert was as follows:

Festival Prelude.....Richard Strauss
Symphony No. 9, D minor, Op. 125.....Beethoven

Artists taking part: Soprano, Aaltje Noordewier-Reddingius; Contralto, Adrienne von Kraus-Osborne; Tenor, Leo Slezak; Bass, Prof. Dr. Felix von Kraus; Organist, Prof. Rudolf Dittrich; the Academy Choir of the Vienna Konzerthaus, the Schubert League, and the Orchestra of the Vienna Konzerthaus, Ferdinand Loewe, Conductor.

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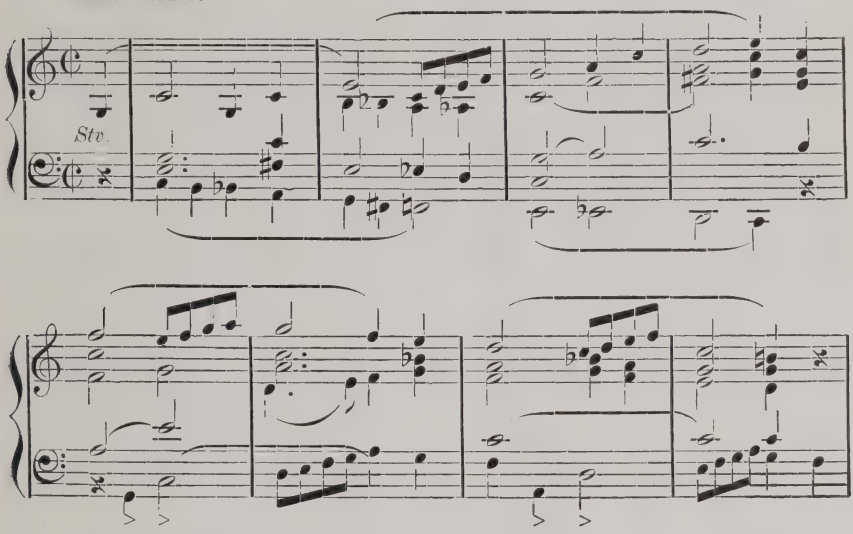
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Presently the roll of drums is added, the lower brass instruments start a call which is quickly taken up by the whole orchestra and intensified into a tremendous climax, a veritable "fanfare." Again the organ starts alone and the same process of crescendo is repeated. But now the orchestra alone is reduced to an ethereal pianissimo. It would seem as though the music of the spheres, of the mountains had awakened the music from the lowlands and now, at first very softly only, this joyous theme is heard in the strings:

No 2

*Molto Vivace.*




These two thems dominate the entire work, although there is a subsidiary theme of great breadth, which through polyphonic enrichments reaches heights, scaled only by Wagner in the Meistersinger. For the Vienna performance Strauss required the following instrumentation: Twenty, first violins; twenty, second violins, twenty-four violas, twenty cellos, twelve basses, five flutes, four oboes, Heckelphone (a new bass oboe invented by one Heckel of Berlin), five clarinets, five bassoons, eight horns, four trumpets in the orchestra and twelve trumpets stationed elsewhere in the hall, four trombones, †tuba, eight kettledrums, cymbals, bass drum and organ.

†In order that the tuba should sustain tones without a break in breathing, the player uses a contrivance called the aerophor, recommended by Strauss. This is a kind of pump, a bellows worked by the foot of the player and connected with the instrument by a length of rubber tube.



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EMIL OBERHOFFER, Conductor



YOLANDA MERO, Pianist

Soloist at the

TWELFTH (FINAL) SYMPHONY CONCERT

Mme. Mero was born at Budapest and displayed amazing talents before she was five years old, at which age her piano instructions began under the tutelage of her father. At six, despite the fact that she had not qualified to the minimum age exacted, she was admitted to the Budapest Conservatoire, where Mme. Augusta-Renneman—a Liszt pupil—trained the youthful prodigy so well that within a few years she was appearing publicly. Following her graduation from the Conservatoire, at fourteen she departed with diploma and scholarship honors for a first concert tour abroad. She has since then appeared in most of the great music centers of Europe and in this country has filled engagements from coast to coast, including appearances with the Boston, Chicago, New York and Philadelphia symphony orchestras. This is Mme. Mero's third American tour and the forthcoming appearance will be her first in Minneapolis.

---

## Twelfth (Final) Symphony Concert

### Friday Evening, March 27, 1914, at 8:15

### Soloist; YOLANDA MERO, Pianist

### Program

1 *Symphony No. 2, E minor, Op. 27 . . . . . *Rachmaninow*

I Largo—Allegro moderato
II Allego molto
III Adagio
IV Allegro vivace

INTERMISSION

2 Concerto for Piano, No. 1, B-flat minor, Op. 23 . . *Tschaikowsky*

I Andante non troppo e molto maestoso—Allegro von spirito
II Andantino semplice
III Allegro con fuoco

3 Tone Poem—"Death and Transfiguration," Op. 24 . . *Richard Strauss*

*Program Subject to Change*

*First time in Minneapolis

Tickets: $1.00, $1.50, $2.00.
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**WEDNESDAY, MARCH 25**—**"A Russian Honeymoon"**—Romantic Comedy in three acts, adapted from the French of Eugene Scribe by Mrs. Burton Harrison.

**WEDNESDAY, APRIL 8**—**"A Stranger in a Strange Land"**—An Original Farce Comedy in three acts by Sidney Wilmer and Walter Vincent.

**WEDNESDAY, APRIL 22**—A Group of One-Act Plays including Tennyson's, **"The Falcon."**

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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor



JEANNETTE DURNO, Pianist

Soloist at the

EIGHTEENTH POPULAR CONCERT

Jeannette Durno early manifested her predeliction for the piano. At an age when most girls are busy with the multiplication tables Miss Durno shone in the full glare of the footlights. However, unlike many other youthful prodigies, she was not permitted to play too long. While yet a child she was returned to diligent and serious study. At a comparitively early age she went to Vienna, where Leschetizky, greatly impressed with her talent, placed her in his private class. Through his influence and recommendation she secured several important engagements while abroad. One of her first engagements after returning to this country was with the Thomas Orchestra (now the Chicago Symphony Orchestra) during the season 1903-04. Since then, in a series of recitals and appearances with leading orchestras, Miss Durno has established her artistic status and the last few seasons have made her one of the most popular pianists before the public. The forthcoming appearance will be her first with the Minneapolis Symphony Orchestra.

## Eighteenth Popular Concert

### Sunday Afternoon, March 15, 1914, at 3:30

### Soloist: JEANNETTE DURNO, Pianist

Program

| | | |
|---|---|---|
| 1 | March from "Tannhaeuser" | *Wagner* |
| 2 | Overture to "Oberon" | *Weber* |
| 3 | Largo, from the "New World Symphony" | *Dvorak* |
| 4 | Concerto for Pianoforte, No. 1, E-flat major<br>JEANNETTE DURNO | *Liszt* |
| 5 | Dance of Nymphs and Satyrs | *G. Schumann* |
| 6 | *Ballet Suite, Op. 130 (New)<br>(*a*) Harlequin<br>(*b*) Pierrot and Pierrette<br>(*c*) Valse d'Amour | *Max Reger* |
| 7 | Irish Rhapsody | *Herbert* |

*Program Subject to Change*

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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor



## IRMA SEYDEL, Violinist

Soloist at the

NINETEENTH POPULAR CONCERT

Irma Seydel was born in Boston, in 1896, and at the age of three began the study of the violin with her father, Theodore Seydel, a member of the Boston Symphony Orchestra. Her first public appearance was made at the age of four and one-half years and again when she was nine. This last occasion was at Bar Harbor, Me., and resulted in a re-engagement. In 1909 she went abroad with her parents and in three appearances with the Guerzenich Orchestra of Cologne, under Fritz Steinbach, she created a sensation. Since then she has appeared with prominent musical organizations and societies both here and abroad. Among her orchestral engagements in America have been appearances with the Boston, New York, Philadelphia, San Francisco, St. Louis and St. Paul Orchestras and three times at the Boston Opera House Concerts. For the season 1914-1915 she is already booked for forty concerts with the leading orchestras of Europe. The forthcoming appearance will be her first in Minneapolis.

---

## Nineteenth Popular Concert

### Sunday Afternoon, March 22, 1914, at 3:30

### Soloist: IRMA SEYDEL, Violinist

### Program

| | | |
|---|---|---|
| 1 | Turkish March | *Mozart* |
| 2 | Overture to "The Bartered Bride" | *Smetana* |
| 3 | Romanza, from Symphony No. 5 | *Tschaikowsky* |
| 4 | Concerto for Violin No. 4, D minor, Op. 31 | *Vieuxtemps* |
| | IRMA SEYDEL | |
| 5 | Scherzo, Op. 45 | *Goldmark* |
| 6 | *A Dance Rhapsody | *Delius* |
| 7 | "Malaguena," from "Boabdil" | *Moszkowsky* |

*Program subject to change*

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## Sixth (Final) Young People's Concert

Friday Afternoon, March 20, 1914

*at 3:45 o'clock*

## THE MINNEAPOLIS SYMPHONY ORCHESTRA

EMIL OBERHOFFER, Conductor

---

### Program

**Subject: NATIONAL MUSIC**—*Continued*

**American Composers and Music**

| | | |
|---|---|---|
| 1 | Chippewa Vision . . . . . | *Carl Busch* (1862— ) |
| 2 | "In the South," from Symphony No. 4 . . . | *Henry Hadley* (1871— ) |
| 3 | Character Pieces after the "Rubaiyat" of Omar Khayyam . | *Arthur Foote* (1875— ) |
| 4 | "My Jubilee," from Symphonic Sketches . . . | *George Chadwick* (1854— ) |
| 5 | (*a*) In a Haunted Forest<br>(*b*) Forest Spirits<br>From Suite, "Woodland Sketches" | *Edward MacDowell* (1861—1908) |
| 6 | American Fantasy . . . . . | *Victor Herbert* (1859— ) |

*Program Subject to Change*

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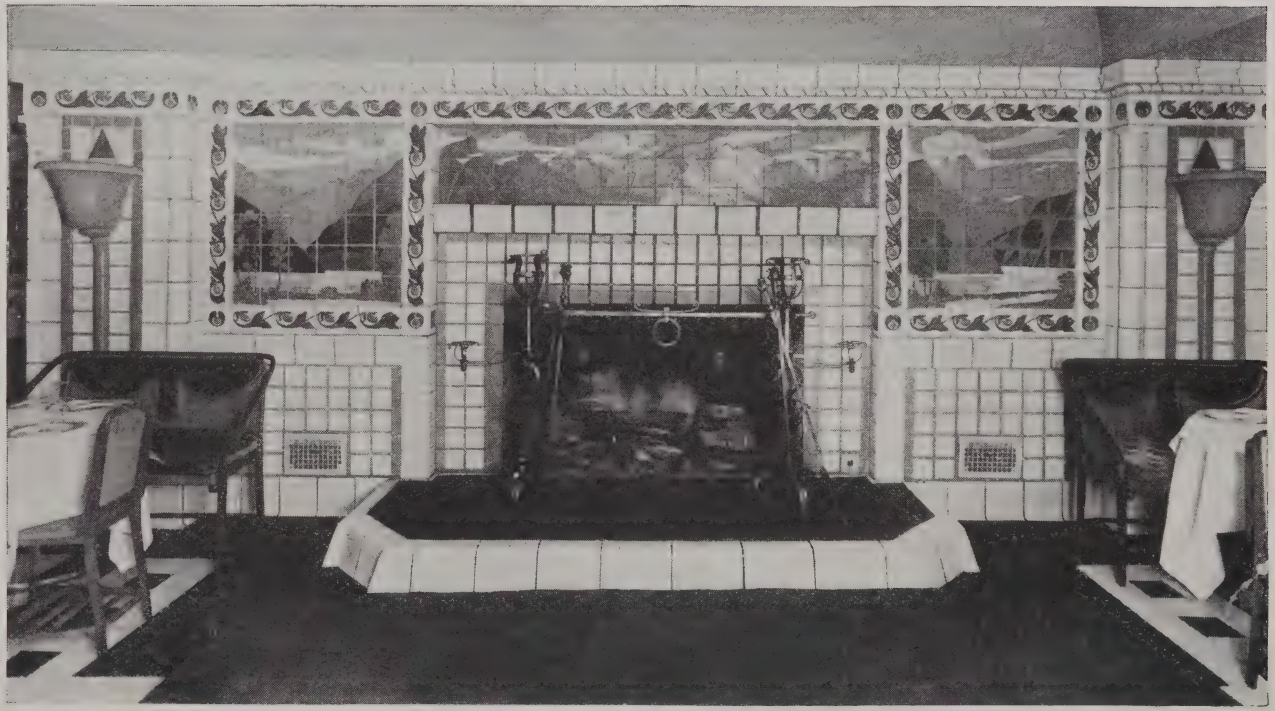
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### PROGRAM

1 Overture—"Liebesfruehling" (Springtime of Love), Op. 28 . . . . . *G. Schumann*

2 *Symphony No. 2, in E minor, Op. 27 . . *Rachmaninow*

I Largo—Allegro moderato
II Allegro molto
III Adagio
IV Allegro vivace

INTERMISSION

3 *Concerto for Pianoforte and Orchestra, No. 2, in G major, Op. 44 . . . . . *Tschaikowsky*

I Allegro brillante e molto vivace
II Andante non troppo
III Allegro con fuoco

4 Rondo—"Till Eulenspiegel's Merry Pranks," Op. 28 *Rich. Strauss*

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# Program Notes

## 1 Overture, "Liebesfruehling," Op. 28 . . . *Georg Schumann*
(1866— )

Georg Schumann's overture was first played under the direction of Nikisch at one of the Philharmonic Concerts in Berlin, April 1, 1901. On this occasion it was named "Fruehlingsfeier" and the writer of the program analysis—evidently inspired by the composer—asserted that the music was intended not only to portray the exaltation of nature, awakened and blossoming into Spring, but—and this much more—the dawn of joy in the hearts of men and the rapture that springs from the awakening of love. Before the overture was published, in the year of its production, Georg Schumann withdrew the symbolism of his work by giving it its present title.

The overture is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two cornets, two trumpets, three trombones, tuba, tympanies, triangle, cymbals and strings. The sonata form is clearly outlined in the construction of the work. The principal subject (*Allegrissimo con anima,* G major, 6-8 time), is heard in the 'cellos, a palpatating figure in the wood winds accompanying it. The second subject in D major is announced by the clarinet (*un poco tranquillo*). These materials are then given development and the usual recapitulation brings the work to a conclusion.

Paul Hielscher, in his *Monographen moderner Musiker* writes: "Georg Alfred Schumann, born at Koenigstein on the Elbe, October 25, 1866, was taught the violin by his father, the town musical director there, and the organ by his grandfather, with such good results that when nine years old he played in the orchestra, and at twelve did the organist's duty. At fifteen he played the piano in public, and after learning from some Dresden masters, he went to the Leipzig Conservatory, remaining there from 1881 to 1888. In 1891-1896 he was conductor of a choral society at Danzig, and from 1896 to 1899 director of the Philharmonic orchestra and choir in Bremen. In 1900 he was appointed Royal Professor and made head of the Berlin Singakademie. His compositions, though not very numerous as yet, are in all the larger forms except opera. Probably his latest work is the oratorio 'Ruth,' which is soon to be presented here. This work had great success in Germany and wherever given. Schumann belongs to the more conservative of the two great parties in modern German music, and his sound musicianship, the originality of his ideas, and the skill of their treatment, mark him as a worthy member of the party which most strenuously resists the attacks of the ultra-modern writers.

## 2 Symphony No. 2, E minor, Op. 27 . . . . . *Sergei Vassilievitch Rachmaninow*
(1873— )

Sergei Vassilievitch Rachmaninow received the first part of his artistic training at the Conservatory of St. Petersburg, writes Felix Borowski, to which institution he was sent at the age of nine. Here the youthful musician made a specialty of piano playing under the tuition of Denyansky. In 1885 Rachmaninow entered a fresh atmosphere of art by reason of his transference to the Conservatory of Moscow, where he studied the piano, first under the superintendence

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of Zvierew, and later under that of Siloti, his cousin. It was at Moscow that the Russian composer's gifts for musical composition were given encouragement and development. To him was imparted some of that inspiration that had been associated with the presence and influence of Nicholas Rubinstein and Tschaikowsky, an influence that still remained, notwithstanding the fact that the first named master had been dead four years, and the second had left his position as teacher in the Conservatory eight years before.
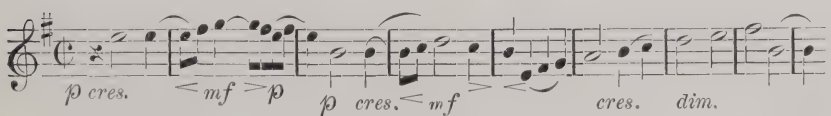
Instruction in musical theory Rachmaninow received at the hands of Sergei Taneiew and Anton Stepanovitch Arensky. Both these composers had come under the influence of Tschaikowsky. "Arensky," wrote the composer of the Symphonie Pathetique to Nadeshda von Meck, "is a man of remarkable gifts, but morbidly nervous and lacking in firmness—altogether a strange man." Taneiew was a pupil of Tschaikowsky, but their relations were the relations of intimate friends. In the year of Rachmaninow's entrance in the Moscow Conservatory, Taneiew was appointed director of that institution. This event was brought about by Tschaikowsky, who was a member of the committee of management, and who, in order to support the authority of his friend, took an honorary position as teacher by looking over the work of two or three students in the free composition class once a month.

In 1892, Rachmaninow won the gold medal of the Conservatory for composition, and in that year he left the institution in order to make a concert tour through the Russian empire. In 1892, his one-act opera "Aleko" was produced at Moscow with success, and in the following year he was appointed teacher of piano in the Maryinsky Institute for Girls, at Moscow. In 1899 (April 19) Rachmaninow appeared as composer and conductor at the Philharmonic Society's concerts in London. He was offered and accepted the conductorship of the Imperial Theatre at Moscow in 1904, but he resigned this position two years later in order to devote himself entirely to composition; he then left Moscow and took up his abode at Dresden, where he still resides. Rachmaninow made a concert tour of America in 1909.

The second symphony was composed at Dresden, and received its first performance at a concert of the Imperial Russian Musical Society at Moscow in the season of 1908-09. Rachmaninow was the conductor upon this occasion. The composer of the symphony was also its conductor when the symphony was played for the first time in America by the Russian Symphony Society in New York, January 14, 1909. The symphony, dedicated to S. Taneiew, is scored for three flutes (piccolo), three oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, three kettle drums, side drum, bass drum, cymbals, glockenspiel and strings.

I. The work opens with a lengthy introduction (*Largo,* E minor, 4-4 time) in which at the fourth measure, the violins foreshadow a theme which is later employed. The main movement (*Allegro moderato,* E minor, 2-2 time), brings forward the principal subject in the violins after four preliminary measures played by the lower strings, clarinets and bassoons. Eight measures are quoted. Note the relationship of the theme to the material of the Introduction:

No. 1. *Allegro moderato*





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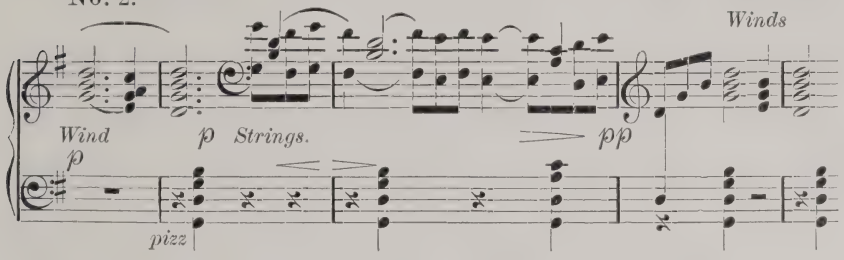
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The subject is extensively presented, and leads to a transitional passage (*poco a poco vivo*) in which a triplet figure plays an important part. The second theme, in G major, is divided between the wind and strings. A short quotation is subjoined:
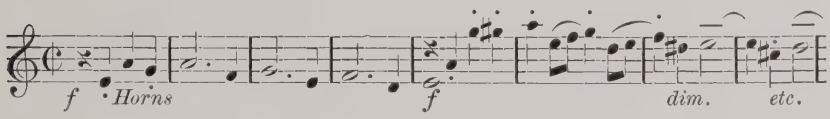
No. 2.




The strings play a triplet variation of this theme; a climax is attained, and following this a long diminuendo leads to the close of the Exposition, which is then repeated. The Development begins with a working out of the principal theme (No. 1) in a solo violin in augmentation. Episodical matter follows, alternating with further working out of No. 1, or of the figure in the Introduction to which reference has already been made. The Recapitulation brings forward the principal theme in the first violins, as before, but its aspect is considerably changed. The second subject (No. 2) now appears in E major, but it is, with slightly changed scoring, divided between the wind and strings, as in the Exposition. There is an extended coda.

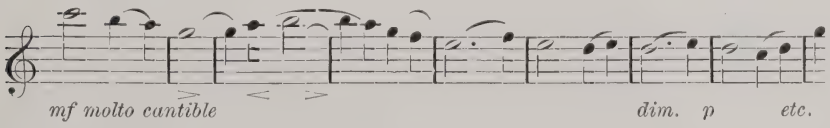
II. (*Allegro molto,* A minor, 2-2 time.) After two introductory measures the horns call out the first theme, the violins continuing it:

No. 3. *Allegro molto.* *Violins*




Eighty-four measures are devoted to the working over of the material just quoted, and there then follows (*Moderato*) a melodious section in C major, the violins giving out the following theme:

No. 4.

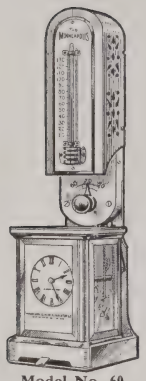



The first theme is developed, finally dying away in a long diminuendo. There is a pause, followed by a loud chord, which ushers in the Trio (*Meno Mosso*). The second violins begin this section with a marcato figure that is imitated, four measures later, by the first violins. The brass brings forward another idea punctuated by cymbals and tambourine, over which the violins and wood wind play a lightly tripping figure. There follows then a free repetition of the opening subject of the movement (No. 3), the second theme (No. 4) also being in-

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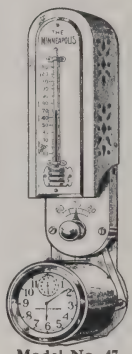
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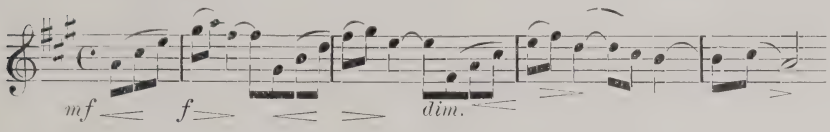
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cluded. At the conclusion there is a reminiscence of the opening of the introduction to the first movement, combined with final reference to No. 3.

III. (*Adagio*, A major, 4-4 time.) The movement opens with the following theme, heard in the first violins:
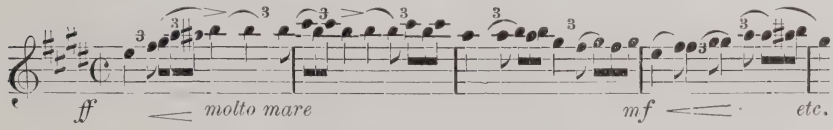
No. 5. *Adagio.*




Immediately following this subject there is heard another section, sung expressively by the clarinet, it, in its turn, being followed by a third idea, given to the first violins and oboe. After a reminiscence of the first theme (No. 5) in the violins there is presented, as the middle section of the movement, a development of the theme which originally appeared in the Introduction to the first movement, and upon which the principal subject (No. 1) of that movement was constructed. The first theme (No. 5) is now worked out in combination with this motive, and succeeding that development there occurs a somewhat free re-presentation of the opening material of the movement. Toward the end there occur again suggestions of the initial motive of the symphony.
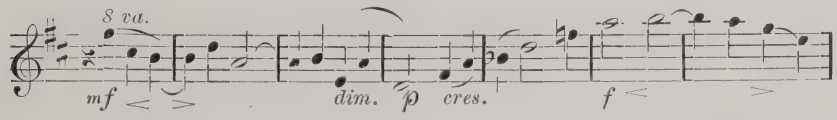
IV. (*Allegro vivace,* E major, 2-2 time.) Four introductory measures fortissimo for the full orchestra precede the entrance of the principal theme. A few measures of the latter are quoted:

No. 6. *Allegro Vivace.*




This material is worked over at considerable length and almost throughout fortissimo. A diminuendo (stopped note in the horn and *pizzicato* in the basses) leads to a march-like subject in the wind which, in its turn, is succeeded by a return of the principal theme (No. 6). The second subject, in D major, is given out in octaves by the strings as follows:

No. 7.




The presentation of this matter, ending in a long diminuendo, is followed by a short section (*Adagio*) in which, over a *tremolo* in the strings, the first violins give out a suggestion of the subject of the slow movement (No. 5), this being combined with other suggestions (wood-wind) of the opening theme of the symphony. A Development of the principal theme of the movement (No. 6) begins abruptly in the violins. There are reminiscences of the initial theme in the flute, and considerable use is made of a descending scale figure in quarter notes. A

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crescendo leads to the Recapitulation, its principal theme (No. 6) being now set forth by the wood-wind with a countertheme against it in the violins. The march-like subject is heard in the brass. After another repetition of the principal theme, and further development of it, the second subject (No. 7) is sung *ff* by the strings. A coda, built on the brilliant triplet figure of the principal subject, closes the work.

## 3 Concerto for Pianoforte, No. 2, G. major, Op. 44

. . . . . *Peter Iljitsch Tschaikowsky*

(1840—1893)

Tschaikowsky began the composition of his second piano concerto at Kamenka, towards the end of 1879, about five years after the completion of the more familiar B-flat minor concerto. In a letter to Nadeshda von Meck, dated Paris, December 15, 1879, he writes: "The sketch of my concerto is finished and I am very pleased with it, especially the *Andante.*"

The first performance of this work was at a symphony concert at Moscow, on May 30, 1882. Anton Rubinstein conducted and Serge Taneieff was the pianist. It is said that the concerto was applauded, "but it was difficult to determine whether the applause was intended for the composer or pianist." For a long time the concerto was not heard of until 1889, when Sapellnikoff achieved a great success with it at Moscow.

The orchestral part of this concerto, which is dedicated to Nicholas Rubinstein, is scored for two flutes, two obes, two clarinets, two bassoons, four horns, two trumpets, tympanies and the usual strings.

Mme. Mero uses the second edition of the score of Tschaikowsky's concerto at this concert, "revised and shortened according to the composer's direction by A. Siloti." The short analysis by Philip Hale, which follows is based on this edition.

I. (*Allegro brillante e molto vivace,* G major, 4-4 time.) The first movement begins *forte* with the well-rhythmed first theme announced and developed by the full orchestra, alternating with the pianoforte. There is subsidiary passage work for the pianoforte. The key changes to E-flat major, and the beat to *alla breve, l'istesso tempo.* Clarinet and horn, over a *tremolo* of strings, have a *cantabile* phrase in imitation, after which the pianoforte gives out the expressive second theme. The development is in imitation. The conclusion theme is in C minor, and this is developed at some length by the pianoforte against counter phrases in the orchestra. The first motive returns vigorously in orchestra and solo instrument. There is a *fortissimo* passage in C major on the *cantabile* theme of the clarinet and horn. The free fantasia is worked at some length, and goes into the *cantabile* theme which introduces the second in B-flat major. The second theme enters again, and the development is like that of the first section. The conclusion theme now comes in G minor. There is a long and unaccompanied *cadenza* for the solo instrument. The *coda* ends in G major, *tempo giusto, alla breve.*

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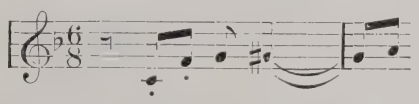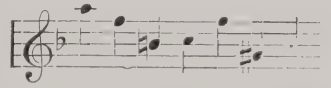
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II. (*Andante non troppo,* D major, 3-4 time.) Two solo instruments—a violin and violoncello—divide with the piano the chief interest of the movement. An introduction, partly orchestral and partly for the piano leads into the main theme given out and developed by the pianoforte alone. The solo violin repeats the subject, with the solo 'cello playing a second part and the pianoforte accompanying. A recitative like orchestral passage, interrupted by chords for the piano, leads into the next movement.

III. (*Allegro con fuoco,* G major, 2-4 time.) The finale is a rondo on four themes. The first, in G major, is given out and developed by the pianoforte, accompanied by the orchestra. The second, in E minor, is developed by pianoforte and orchestra. The third is in G major, and is first given out by the pianoforte. There is transitional passage-work which leads to the appearance of the fourth theme,—B minor, then modulating to D major. There is a *fortissimo* return of the first theme. The second part of the movement is much like the first, but the fourth theme is omitted. In the *coda* there is development of new thematic material, and the first theme reappears at the end.

## 4 Rondo—"Till Eulenspiegel's Merry Pranks," Op. 28, . . . . . *Rich. Strauss*
(1864— )

Till Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475-1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book Till goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The title as printed on the score reads, "Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise —in Rondoform—fur grosses Orchester gesetzt, von Richard Strauss." This tone-poem was begun by Strauss in 1894, and produced November 5, 1895, at one of the Guerznich concerts, Cologn, under the direction of Franz Wuellner. Upon this occasion Dr. Wuellner requested the composer to provide an explanatory program whereby the meaning of the music might be made clear to the audience. To this request Strauss replied: "It is impossible for me to furnish a program to 'Eulenspiegel': were I to put into words the thoughts which its several incidents suggest to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the rogue has prepared for them. By way of helping them to a better understanding, it is sufficient to point out the two Eulenspiegel motives

 AND 

which in the most manifold disguises, moods and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest let them guess at the musical joke which a rogue has offered them."

A personal friend of the composer's, Wilhelm Klatte, prepared the following program which was published in a leading German musical periodical and has frequently been copied in German and English programs, in some cases with




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Strauss' hearty sanction. (The translation is, for the most part, by C. A. Barry):

"A strong sense of German folk-feeling (des Volksthumlichen) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: gemachlich (*Andante commodo*), F major, 4-8. To some extent this stands for the 'once upon a time' of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the *piano* of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the 'divided' violins and then again in the *tempo primo* sehr lebhaft (*Vivace*). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, cellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars *crescendo,* to a dominant half-close *fortissimo* in C. The thematic material, according to the main point has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thorough-going adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant *tutti,* in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended *tremolo* for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a *fortissimo* passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: gemachlich (*Andante commodo, F major,* 2-4). Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture.) He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, *glissando*).

Again the Eulenspiegel theme is brought forward in the previous lively *tempa,* 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightingly?

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Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a *fortissimo* of horns in unison, followed by a pause), and strange personages suddenly draw near (cellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, cellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the big-wigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous *pizzicati* of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time * * *." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, *fortissimo*.

The rondo, dedicated to Dr. Arthur Seidl, is scored for one piccolo, three flutes, three oboes, one English horn, one small clarinet in D, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle and strings.

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Program

| | | |
|---|---|---|
| 1 | March "Religieuse" | *Gounod* |
| 2 | Overture to "Rienzi" | *Wagner* |
| 3 | Introduction to Act III and Dance of the Apprentices, from "Die Meistersinger" | *Wagner* |
| 4 | Aria—"Dich teure Halle," from "Tannhaeuser" HELEN AXE BROWN | *Wagner* |
| 5 | *Capriccio, Op. 13 | *Weidig* |
| 6 | a. Serenata | *Moszkowski* |
| | b. Spring Song | *Mendelssohn* |
| 7 | Aria—"Il est doux," from "Herodiade" HELEN AXE BROWN | *Massenet* |
| 8 | **Festival Prelude, for Orchestra and Organ | *Rich. Strauss* |

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### SYMPHONIES

| | | Program |
|---|---|---|
| BEETHOVEN | Symphony, No. 3, E-flat major, Op. 55, "Eroica" | 4 |
| | Marcia Funebre, from the above | 10 |
| | Symphony, No. 5, C minor, Op. 67 | 8 |
| BRAHMS | Symphony, No. 2, D major, Op. 73 | 2 |
| | Symphony, No. 3, F major, Op. 90 | 5 |
| FRANCK | Symphony in D minor | 6 |
| HADLEY | *Symphony, No. 4, Op. 64, "North, East, South and West" | 9 |
| HINTON | *Symphony, No. 2, C minor | 3 |
| RACHMANINOW | *Symphony, No. 2, E minor, Op. 27 | 12 |
| SAINT-SAENS | Symphony, No. 3, C minor, Op. 78 | 7 |
| SCHUBERT | Symphony, No. 8, B minor, "Unfinished" | 11 |
| SCHUMANN, Rob. | Symphony, No. 1, B-flat major, Op. 38 | 10 |
| TSCHAIKOWSKY | Symphony, No. 5, E minor, Op. 64 | 1 |

### OVERTURES

| | | |
|---|---|---|
| BERLIOZ | Overture—"Roman Carnival," Op. 9 | 5 |
| DEBUSSY | *Prelude to "L'Apres-midi d'un Faune" | 5, 9 |
| DVORAK | Overture—"Carneval," Op. 92 | 3 |
| MOZART | Overture to "The Magic Flute" | 10 |
| SCHUMANN, G. | Overture—"Liebesfruehling," Op. 28 | 12 |
| SPOHR | *Overture to "Jessonda" | 2 |
| STRAUSS, Rich. | *Festival Prelude, Op. 61 | 1, 11 |
| WEBER | Overture to "Euryanthe" | 3 |
| WAGNER | Prelude to "Die Meistersinger" | 7 |

### SUITES, TONE POEMS, RHAPSODIES

| | | |
|---|---|---|
| STRAUSS, Rich. | *Rondo—"Till Eulenspiegel's Merry Pranks," Op. 28 | 6, 12 |
| BACH-Mahler | Suite | 7 |
| CHADWICK | "Jubilee," from Suite—"Symphonic Sketches" | 9 |
| LISZT | Hungarian Rhapsody, No. 1, F major | 9 |
| REGER, Max | *A Ballet Suite, Op. 130 | 11 |
| SCHMITT, Florent. | *"Rapsodie Viennoise," Op. 53, No. 3 | 5 |
| ALFVEN | **"Midsommarvaka," Swedish Rhapsody | 7 |
| SIBELIUS | **Tone Poem—"Finlandia" | 2 |

### MISCELLANEOUS

| | | |
|---|---|---|
| BRAHMS | *Variations on a Theme by Haydn, Op. 56a | 8 |
| STENHAMMAR | *"Midvinter," Op. 24 | 7 |
| WAGNER | *Forge Songs, from "Siegfried" | 4 |
| | "Siegfried's Rhein Journey," from "Die Goetterdaemmerung" | 4 |

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| | | |
|---|---|---|
| BEETHOVEN | Concerto for Violin, D major, Op. 61<br>Fritz Kreisler | 8 |
| | *Song—"Mit Maedeln sich Vertragen"<br>†Putnam Griswold | 1 |
| BRAHMS | *Concerto for Piano, No. 1, D minor, Op. 15<br>Harold Bauer | 10 |
| | Concerto for Violin, D major, Op. 77<br>Mischa Elman | 11 |
| BRUCH | Concerto for Violin, No. 1, G minor<br>Eugene Ysaye | 6 |
| COUPERIN | *"Chanson Louis XIII et Pavane," for Violin<br>Fritz Kreisler | 8 |
| HALLSTROEM | *Aria—"Spin', Spin,' " from "Den Bergtagna"<br>Julia Claussen | 7 |
| HAYDN | **Concerto for 'Cello, D major, Op. 101<br>Cornelius van Vliet | 5 |
| | *Cantate—"Ariadne auf Naxos"<br>Julia Claussen | 7 |
| LALO | Concerto for Violin, "Symphony Espagnol"<br>Richard Czerwonky | 2 |
| KREISLER, Fritz | *"Caprice Viennoise," for Violin<br>Fritz Kreisler | 8 |
| MARTINI | *Minuet, for Violin<br>Mischa Elman | 11 |
| | *Andantino, for Violin<br>Fritz Kreisler | 8 |
| PADEREWSKI | *Concerto for Piano, A minor, Op. 17<br>Katharine Goodson | 3 |
| PAGANINI-Auer | *Etude, for Violin<br>Mischa Elman | 11 |
| PUCCINI | Arioso—"Che gelida manina," from "La Boheme"<br>Enrico Aresoni | 9 |
| SAINT-SAENS | Concerto for Violin, No. 3, B minor, Op. 61<br>Eugene Ysaye | 6 |
| SCHUBERT-Wilhelmj. | *"Ave Maria," for Violin<br>Mischa Elman | 11 |
| SCHUBERT | *Song—"Gruppe aus dem Tartarus"<br>†Putnam Griswold | 1 |
| TSCHAIKOWSKY | *Concerto for Piano, No. 2, G major, Op. 44<br>Yolanda Mero | 12 |
| VERDI | *Monologue, "Dio mi Potevi," from "Otello"<br>Enrico Aresoni | 9 |
| WAGNER | *Senta's Ballad, from "The Flying Dutchman"<br>Johanna Gadski | 4 |
| | "Isolde's Liebestod," from "Tristan and Isolde"<br>Johanna Gadski | 4 |
| | Monologue, "Wahn, Wahn," from "Die Meistersinger"<br>†Putnam Griswold | 1 |
| | *Monologue—"Was duftet doch der Flieder," from "Die Meistersinger"<br>†Putnam Griswold | 1 |
| | Song—"Dreams"<br>Johanna Gadski | 4 |
| | *Song—"Schmerzen"<br>Johanna Gadski | 4 |
| | *Song—"Im Treibhaus"<br>Johanna Gadski | 4 |

†Died February 26, 1914, at New York City, N. Y.

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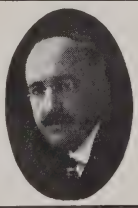
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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

Eleventh Season, 1913—1914

## DATES AND SOLOISTS FOR THE TWELVE FRIDAY EVENING CONCERTS

| | | | |
|---|---|---|---|
| Oct. 24 | †Putnam Griswold, Baritone | Jan. 16 | Julia Claussen, Contralto |
| Nov. 7 | Richard Czerwonky, Violin | Jan. 30 | Fritz Kreisler, Violin |
| Nov. 21 | Katharine Goodson, Piano | Feb. 13 | Enrico Aresoni, Tenor |
| Dec. 5 | Johanna Gadski, Soprano | Feb. 20 | Harold Bauer, Piano |
| Dec. 19 | Cornelius van Vliet, 'Cello | Mar. 13 | Mischa Elman, Violin |
| Jan. 2 | Eugene Ysaye, Violin | Mar. 27 | Yolanda Mero, Piano |

†Died February 26, 1914

## DATES AND SOLOISTS FOR THE TWENTY SUNDAY POPULAR CONCERTS

| | | | |
|---|---|---|---|
| Oct. 26 | Lucille Stevenson, Soprano | Jan. 4 | Wilma Anderson-Gilman, Piano |
| Nov. 2 | Cordelia Lee, Violin | Jan. 11 | Carl Scheurer, Violin |
| Nov. 9 | Elsa Kellner, Soprano | Jan. 18 | Mary Ann Kaufman, Soprano |
| Nov. 16 | Georgia Kober, Piano | Jan. 25 | Cornelius van Vliet, 'Cello |
| Nov. 23 | William Hinshaw, Baritone | Feb. 1 | Myrtle Elvyn, Piano |
| Nov. 30 | Henry J. Williams, Harp | Feb. 8 | Richard Czerwonky, Violin |
| Dec. 7 | Albert Lindquist, Tenor | Feb. 15 | Senta Erd, Soprano |
| Dec. 14 | Gertrude Manning, Soprano | Mar. 15 | Jeannette Durno, Piano |
| Dec. 21 | Carl Uterhart, Violin | Mar. 22 | Irma Seydel, Violin |
| Dec. 28 | W. Scott Woodworth, Baritone | Mar. 29 | Helen Axe Brown, Soprano |

## THIRD ANNUAL EASTERN TOUR

| | | | |
|---|---|---|---|
| Feb. 21 | Milwaukee, Wis. | Mar. 3 | Wheeling, W. Va. |
| Feb. 22 | Chicago, Ill. | Mar. 4 | Pittsburgh, Pa. |
| Feb. 23 | *Detroit, Mich. | Mar. 5 | Akron, O. |
| Feb. 24 | Buffalo, N. Y. | Mar. 6 | Cleveland, O. |
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| Feb. 26 | Aurora, N. Y. (Afternoon) | Mar. 9 | Columbus, O. |
| Feb. 26 | Ithaca, N. Y. (Evening) | Mar. 10 | Dayton, O. |
| Feb. 27 | Rome, N. Y. | Mar. 11 | *Ypsilanti, Mich. |
| Feb. 28 | Brooklyn, N. Y. | Mar. 12 | Evanston, Ill. |
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| | |
|---|---|
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| Sunday Afternoon Concerts | 20 |
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| Philharmonic Club ("Messiah") | 1 |
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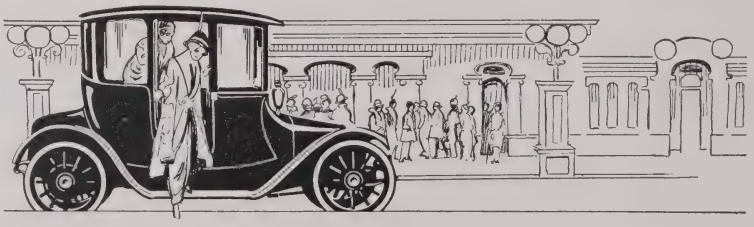
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# FIRST SYMPHONY CONCERT

Friday Evening, October 23, 1914, at 8.15

## Soloist: LOUISE HOMER, Contralto

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## PROGRAM

1 Overture to "Rienzi" . . . . . *Wagner*

2 Scene and Aria—"Gerechter Gott," from "Rienzi" . *Wagner*

3 Suite Op. 19 . . . . . *Dohnanyi*

a Andante con variazione
b Scherzo
c Romanza
d Rondo

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4 Scene and Aria—"O Priests of Baal," (Prison Scene) from "The Prophet" . . . . . *Meyerbeer*

INTERMISSION

5 Symphony No. 4, in F minor, Op. 36 . . *Tschaikowsky*

I Andante sostenuto—Moderato con anima
II Andantino in modo di canzona
III Scherzo: Pizzicato ostinato
IV Finale: Allegro con fuoco

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# Program Notes

## 1 Overture to "Rienzi" — *Richard Wagner* (1813-1883)

In 1835 there was published in London a three-volume novel, "Rienzi, The Last of the Roman Tribunes," by Sir Edward Bulwer-Lytton. This work, which set forth in Lytton's perfervid style and with more or less historical accuracy, the revolt led by Cola di Rienzi against the arbitrary power of the Roman nobles, achieved a triumphant success in English speaking countries. To satisfy the demands of foreign readers, translations of Lytton's book were brought forth by publishers on the Continent. A German edition of "Rienzi," made by Baermann, attracted the attention of Wagner when he was in Dresden in 1837, and the composer, fired with the success of Meyerbeer's spectacular productions in Paris, saw in Lytton's novel the basis of an opera that should bring him fame as well as many riches.

Wagner wrote the text in July, 1838, at Riga, and the music of the first two acts was completed in the spring of the following year. Having progressed so far he resolved to set out for Paris in order to arrange for the production of his work.

Meyerbeer held out a helping hand to his colleague, then unknown and practically starving; but nothing came of a project to bring out "Rienzi" at the Opera, and Wagner took up the completion of his work with a view to its production in a German theatre.

The third act was finished August, 1840, the overture having been sketched two months later. After many delays and bitter disappointments, "Rienzi" finally came to a hearing at Dresden, October 20, 1842, under the conductorship of Reissiger, its success being great and unequivocal.

The overture opens with an introduction—*Molto sostenuto e maetoso, D major,* 4-4 time—the first note being the trumpet call which plays an important part in the third act of the opera. Soon the subject of "Rienzi's" prayer is heard, first in the strings, then *fortissimo* in the wood-wind and brass. This leads into an *Allegro energico,* the subject of which begins with the theme "Gegruesst sei hoher Tag," sung by the chorus at the end of the first act. Following this subject comes the battle hymn, "Sancto spirito cavaliere," played by the brass *fortissimo,* with which is interspersed the motive of Rienzi's prayer. An extension of this theme is made by the introduction of another section, the melody "Rienzi, Dir sei Preis," sung in the *finale* of the second act. There now follows a development, principally of the "Sancto spirito cavaliere" theme, and a shortened recapitulation of the first part of the work, together with a *coda* founded on the battle hymn.

## 2 Scene and Aria, "Gerechter Gott," from "Rienzi" — *Wagner*

This excerpt from Wagner's early opera "Rienzi," is taken from the third act, in which it is sung by Adriano Colonna, who is torn by conflicting passions—his loyalty to his father and the Roman nobles, who are arrayed against Rienzi, and his love for the latter's sister, Irene. Wagner wrote this part for a woman's voice —mezzo-soprano or contralto.

Almighty powers! ere long their swords will clash!
To carnage once again anew to fight;
O Heav'n! avert from me this fearful sight.
Horrible thoughts my wandering mind distress;
Come Death, and bring to this poor heart relief.
Rienzi! thou ambitious, see thy work;
All Rome by thee is cast in mourn and gloom.
This new bloodshed she'll deeply sorrow.
Thy ray bestow, O bounteous Lord,
My soul perplexed, advice would borrow;
Duty or love shall have my sword!

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All blissful hopes I must surrender,
My life doth wither in its prime.
Would but one star now break with light
The awful gloom of this dark night!
Love, love himself that sway'd my breast,
Now crush'd by grief this heart hath left.
(The bell of the capitol is heard tolling.)
Where am I? Ah, what now to do? That signal!
Heav'n! what awful sound, the time is flying;
Duty bids; yes, to my father I must go.
With him I'd fain to-day be conquered and perish
Rather than a shameful victory with his foes to share.
Yet if his heart to peace inclines,
Then tribune thou must yield to me.
O God of mercy, God of peace,
Hear thou my prayer, from vengeance cease!
Celestial Spirit now descend.
And make their hearts in concord blend.

## 3 Suite for Orchestra, Op. 19 . *Ernest von Dohnanyi*

(1877- )

Ernest von Dohnanyi is a modern European composer, whose works show decided individuality and give promise of still greater things to come. He is also a pianist of rare ability, ranking with the finest performers in Europe. Dohnanyi is a Hungarian by birth, having been born at Pressburg, in Hungary, July 27, 1877, but is almost wholly Teutonic in temperament. His father, who was professor of mathematics and physics at the Gymnasium of his native town, was a good 'cello-player and an all-around musician, who encouraged his son's fondness for music in every way. The younger Dohnanyi began when very young to compose, his first composition being written when he was only seven years of age, when he chose for a Christmas gift a sheet of music paper. After a period of study under Carl Forstner, organist of the Cathedral at Pressburg, Dohnanyi decided to adopt a musical career. He studied composition for a short time at the Royal Hungarian Academy of Music under Hans Koessler and later was a pupil of Thoman in piano. He completed his piano study under Eugen D'Albert. Dohnanyi won a royal prize with the overture, Zrinyi, and the King's prize at Budapest in 1894, with a Symphony in F, which is a work of great value and which earned for him the respect and admiration of the entire musical world. In 1898 he won the prize offered by Herr Bosendorfer, the great piano-maker, in memory of Hans von Bulow, for the best piano concerto.

Dohnanyi visited the United States in 1889, and while in Boston played his pianoforte concerto at a Boston Symphony Orchestra concert. Of recent years he has devoted himself almost wholly to composition, and, as one writer has said, "wants to be taken as a composer who plays the piano and not as a pianist who occasionally writes a piece of music." Dohnanyi's works include four rhapsodies; five clavierstuck; a quintet; a serenade; piano concerto; variations for the piano; and other works. His piano concerto and a symphony in D minor have been especially praised.

His most recent work is the Suite played for the first time in America this evening. This is in four movements, the first being an *Andante con Variazone* in F-sharp minor but ending in major. The second is a *Scherzo,* in A-minor; the opening, with wood-winds, and then strings, reminding one of the familiar "Midsummer Night's Dream" *Scherzo.* But it is worked out in a modern fashion, a noteworthy passage being an "organ-point" on A in the violas and 'cellos playing rapidly repeated sixteenth notes, alternating an open string A with the A on the

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neighboring D string. Then there are piquant effects on the harp with harmonics from the strings.

The third movement is a *Romanzo,* in F-major; first an oboe solo, then a 'cello solo; then the key changes to F-sharp minor, and the romantic qualities of the English Horn are brought into requisition. The last movement, a *Rondo,* is built on a vigorously rough theme, on the strings, in A-major; the theme of the *Andante* is quoted towards the close. As a whole, this work, though built on old models, has been given a modern spirit; and there is no vain searching after odd and bizarre effects.

The work is scored for three flutes, two oboes and English horn, two clarinets and bass-clarinet, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, two harps, tympanies, triangle, cymbals, bass drum, snare drum, castagnetts and the usual strings.

## 4 Aria—"O Pretres de Baal," (Prison Scene) from "Le Prophete" . *Giacomo Meyerbeer*

(1791-1864)

"Le Prophet," or "The Prophet," is a grand opera in five acts, the music by Giacomo Meyerbeer and the text by Scribe. It was first presented in Paris in 1849. The first American production was at New York, November 25, 1854. Meyerbeer bestowed the greatest care upon its creation, working upon it intermittently for thirteen years. The plot is based on the Anabaptist fanaticism of the sixteenth century, which agitated a large part of Germany and Holland, and the leader of which was one Bockelson, commonly called John of Leyden. The principal characters in the opera are John of Leyden (tenor), known as the Prophet; Bertha, his sweetheart (soprano); Fides, mother of John (contralto); and Count Oberthal, ruler of the domain about Dordrecht (bass). The aria sung this evening and commonly known as "Prison Scene," occurs in the beginning of the fifth act. John, as the Prophet, has publicly denied his mother, who is thrown into prison. The scene takes place in the prison vaults beneath the palace of the Count, where Fides, feeling certain that John will contrive to see her, patiently awaits his coming. She at first denounces him as an unfaithful son, then prays that heaven may lead him to repent.

Fides:

O my cruel destiny!
Whither have you led me?
What, the walls of a prison,
They arrest my footsteps.
I am no longer free.
Bertha swore my son's death,
He denied his mother.
On his head let the wrath
Of Heaven fall.
Fall on the ungrateful son
Thy just anger.
No, no, have pity on him!
The ingrate abandons me,
But my heart is disarmed.
Thy mother pardons thee.
Yes, I am still a mother.
My beloved, Heaven on thee
Have pity, thou gavest the heart:
I have given my cares
That thou may'st be happy,
Now I would give my life,
And my soul exalted,
Will wait for thee in heaven.

## ANNOUNCEMENT OF EIGHT CONCERTS

*by*

# The Minneapolis Symphony Orchestra

## ST. PAUL AUDITORIUM

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### FIRST CONCERT

Thursday, November 5, 1914

Soloist: MILDRED POTTER, Contralto

1. Overture to "Rienzi" - - - *Wagner*
2. Aria: "Gerechter Gott," from "Rienzi" *Wagner*
3. Symphony No. 5, in E minor - *Tschaikowsky*
4. (a) Valse triste - - - - - *Sibelius*
   (b) Tone Poem: Finlandia - - *Sibelius*
5. Prison Scene from "The Prophet" *Meyerbeer*
6. Hungarian Rhapsody, No. 2 - - *Liszt*

### SECOND CONCERT

Thursday, Nov. 19, 1914

Soloist: FERRUCCIO BUSONI, Piano

1. Symphony No. 5, in C Minor - *Beethoven*
2. Concerto for Piano, in E-flat major (Emperor) - - - - - *Beethoven*
3. A Ballet Suite, Op. 130 - - - *Reger*
4. Indian Fantasy for Piano and Orchestra *Busoni*

### THIRD CONCERT

Thursday, Dec. 3, 1914

Soloist: HELEN STANLEY, Soprano

1. Overture: Roman Carnival - - *Berlioz*
2. Michaela's Aria, from "Carmen" - *Bizet*
3. Symphony: "Harold in Italy" - *Berlioz*
   Solo Viola: Karl Scheurer
4. Aria of Lia, from "L'Enfant Prodigue" *Debussy*
5. Suite: "Ma Mere l'Oye" (Mother Goose) *Ravel*

### FOURTH CONCERT

Thursday, Dec. 31, 1914

Soloist: JULIA CLAUSSEN, Contralto

Wagner Program

1. Introduction to Act III and Bridal Chorus, from "Lohengrin" - - - - - - - - -
2. Overture to "Tannhauser" - - - -
3. Aria: "Gerechter Gott," from "Rienzi" - -
4. Vorspiel to "Lohengrin" - - - - - -
5. Ride of the Valkyries, from "Die Walkuere"
6. Songs: (a) Im Treibhause. (b) Schmerzen. (c) Traueme, - - - - - - - -
7. Prelude to "Die Meistersinger" - - - -
8. Vorspiel and Liebestod, from "Tristan and Isolde"

### FIFTH CONCERT

Thursday, January 14, 1915

Soloist: ALICE VERLET, Soprano

1. Symphony, No. 2, in E minor *Rachmaninow*
2. Aria: "Caro Nome," from "Rigoletto" *Verdi*
3. Scherzo Capriccioso - - - - *Dvorak*
4. Bell Song, from "Lakme" - - - *Delibes*
5. Symphonic Poem: "Les Preludes" - *Liszt*

### SIXTH CONCERT

Thursday, Jan. 28, 1915

Soloist: JOHN McCORMACK, Tenor

1. Overture to "Oberon" - - - *Weber*
2. Aria: "Una furtiva lagrima" from "Elisir D'Amor" - - - - *Donizetti*
3. Symphony in D minor - - *Cesar Franck*
4. Arioso, "Che gelida manina" from "LaBoheme" - - - - - *Puccini*
5. Irish Rhapsody, No. 1 - - - *Stanford*
6. Songs with Pianoforte - - - *Selected*

### SEVENTH CONCERT

Thursday, March 11, 1915

Soloist: RUDOLPH GANZ, Piano

Tschaikowsky Program

1. Marche Slave - - - - - - - -
2. Symphony No. 6, in B minor (Pathetique) -
3. Concerto for Piano, No. 1 in B-flat minor - -
4. Overture Solenelle: "The Year 1812" - -

### EIGHTH CONCERT

Thursday, March 25, 1915

Soloist: RICHARD CZERWONKY, Violin

1. Overture: "Spring" - - - *Goldmark*
2. Symphony, No. 1, in B-flat (Spring) *Schumann*
3. Concerto for Violin, in D major - *Beethoven*
4. Overture—"Leonora" No. 3 - - *Beethoven*

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## 5 Symphony in F minor, No. 4, Op. 36

. . . . . *Peter Iljitsch Tschaikowsky*
(1840-1893)

"Tschaikowsky composed this symphony during the winter of 1877-78," writes Philip Hale. "The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement on September 24. He began work again towards the end of November. The second movement was finished on December 27, the third on January 1, 1878, and the Finale on January 7, 1878. The first performance was at a symphony concert of the Russian Musical Society, February 22, 1878. Nicholas Rubinstein conducted." The present will be the third performance of the work by the Minneapolis Symphony Orchestra under Mr. Oberhoffer's direction, the previous productions occurring November 1, 1907 (fifth season), and October 28, 1910 (eighth season).

To continue quoting Mr. Hale, "The dedication of this symphony is as follows: 'A mon meilleur ami' ('To my best friend'), and thereby hangs a tale.

"The best friend was a widow, Nadejda Filaretovna von Meck. Her maiden name was Frolowsky, and she was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died, and she was left with eleven children and a fortune of 'many millions of rubles.' She dwelt at Moscow. Fond of music, she admired beyond measure certain works by Tschaikowsky, and she inquired curiously concerning his character as a man and about his worldly circumstances. She became acquainted with Kotek, a pupil of Tschaikowsky in composition, and through him she gave Tschaikowsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt, and she sent him three thousand rubles; and in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation. She insisted that they should never meet. They never spoke together; but their letters to each other were frequent and intimate. Tschaikowsky poured out his soul to this woman, who is described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional, and was pure in thought and action; a woman that was compassionate, but not sentimental.

"The composer wrote to her May 13, 1877, that he purposed to dedicate this symphony to her. 'I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition, and even my symphony suffers in consequence.' In August, 1877, writing to her, he referred to the symphony as 'yours.' 'I hope it will please you, for that is the main thing.' He wrote August 24 from Kamenka: 'The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the *Scherzo,* and I expect much from it. At first the strings play alone and *pizzicato* throughout. In the *Trio* the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting.' He wrote to her in December from Venice that he was hard at work on the instrumentation: 'No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know, when you hear it, how much I

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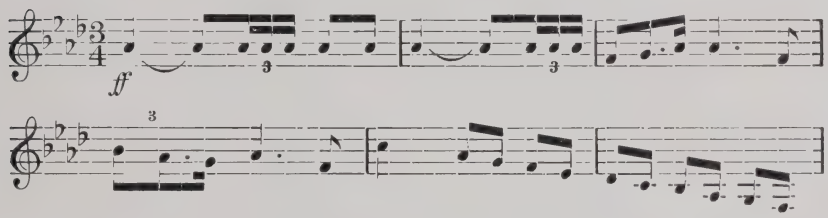


thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but, thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions.' Later he had chills as well as fever over the worth of the symphony."

This symphony was first given to the world as a piece of abstract music pure and simple, no one suspecting that a "program" underlay it. In a subsequent letter, however, Tschaikowsky reveals the fact that it is based upon a very definite program, and although he found some difficulty in translating his musical ideas into words, the program as given in the composer's letter may be taken as a statement of the feelings that dominated him when writing the symphony. The letter referred to was written to Frau von Meck. The following analysis, therefore, is based upon that of the composer himself:

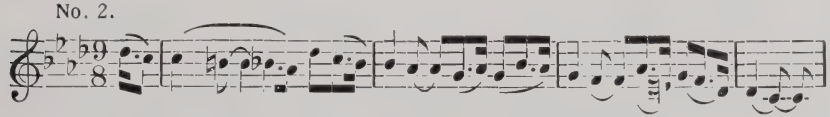
I. "The introduction is the quintessence of the entire composition.

No. 1. *Horns and Bassoon.*




"The opening theme," wrote Tschaikowsky, "represents Fate, the power that thwarts our aspirations toward happiness, that jealously watches lest happiness should get the upper hand—a power which, like the sword of Damocles, continually hangs over our heads, a power that perpetually poisons the soul. It is overwhelming, invincible. Nothing remains but to resign ourselves to it and to lament in vain. This mood receives expression in the wailing opening theme—*moderato con anima*—which is first intoned by the first violins and cellos:

No. 2.



"The feeling of dejection and hopelessness grows ever stronger and more poignant. Is it not better to turn away from reality and lull oneself with dreams?"

*There is reference here to the crazed condition of Tschaikowsky after his amazing marriage to Antonia Ivanovna Milioukoff. The wedding was on July 18, 1877. He left his wife at Moscow, October 6, in a state bordering on insanity. He was met by his brother Anatol, at St. Petersburg, and after a complete mental collapse, during which he was unconscious for forty-eight hours, left, at the end of a week, for Berlin. A long period of recuperation followed, spent at Clarens on the shore of Lake Geneva, Venice, Vienna and again Venice. It was during this period that his fourth symphony was composed.

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*Solo Harpist, Minneapolis Symphony Orchestra,*

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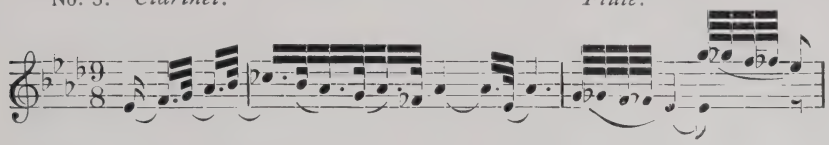
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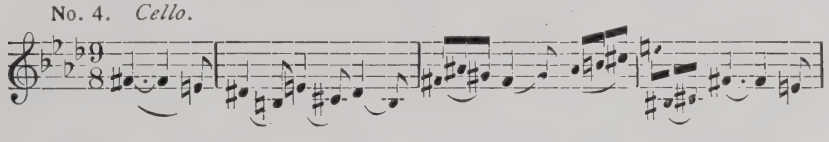
The first half of the subsidiary theme, curiously fanciful, is heard in the clarinet and then echoed in other wood instruments:

No. 3. *Clarinet.* *Flute.*



"Oh joy! What a sweet and tender dream appears! A radiant presence, full of promise, of happiness, hovers 'round me and beckons me on." This is expressed by the swaying cello theme:

No. 4. *Cello.*



which may be taken as half of the subsidiary theme (No. 3).

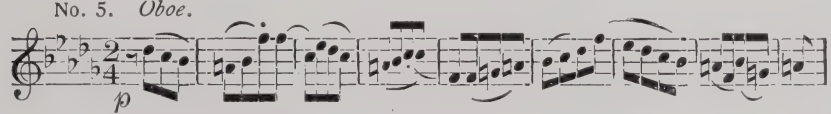
"Gradually the whole soul is wrapped in dreams; everything gloomy, everything joyless, is forgotten. Happiness! Happiness!

"But no, they are only dreams; Fate appears again (Fate theme, No. 1). All life is a perpetual interchange of dark reality and flattering dreams of joy. No haven can be found; you are tossed hither and thither by the waves, until the sea engulfs you."

II. "The second movement shows sorrow in another aspect. It is that melancholy feeling that envelopes us as we sit alone in the house at night, exhausted by work. The book that we have picked up, meaning to read it, has slipped from our hand; a throng of recollections gather around us. How sad it is that so many things have been and have ceased to be; and yet it is pleasant to think of the year that is beginning. We regret the past, but have not the spirit to commence a new life. We are a little weary of life. We recover ourselves and indulge in retrospect, reviving many a memory. We think of joyous hours when the young blood foamed and bubbled, and found contentment in life. We think of sadder moments, of irreparable losses. It all lies so far away! It is sad and yet so sweet to thus delve into the past."
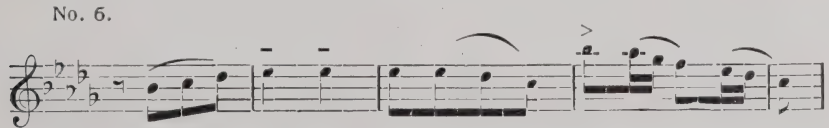
The exquisite theme in the oboe—

No. 5. *Oboe.*




accompanied by pizzicato chords in the strings expresses this mood. After the cello also has sung it the violins bring this quasi-martial theme:

No. 6.



After some development of this theme and a repetition of No. 5 in various instruments, the clarinets and bassoons bring a fresh theme (*piu mosso*):

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Program

Theme: LEGENDS

| | | |
|---|---|---|
| 1 | "William Tell," Overture | *Rossini* |
| 2 | "Zorohayda," Tone Poem | *Svendsen* |
| 3 | "Sakutala," Overture | *Goldmark* |
| 4 | "The Flying Dutchman," Overture | *Wagner* |
| 5 | "Mazeppa," Symphonic Poem | *Liszt* |

*Program subject to change*

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

# BEETHOVEN CYCLE

SIX AFTERNOON CONCERTS

**FIRST CONCERT**
Tuesday, November 24, 4:00 P. M.
Soloist: FLORENCE HINKLE, Soprano

**SECOND CONCERT**
Monday, December 7, 4:00 P. M.
Soloist: MARION GREEN, Baritone

**THIRD CONCERT**
Tuesday, January 5, 4:00 P. M.
Soloist: LEONARD BORWICK, Piano

**FOURTH CONCERT**
Tuesday, January 19, 4:00 P. M.
Soloist: (To be announced), Violin

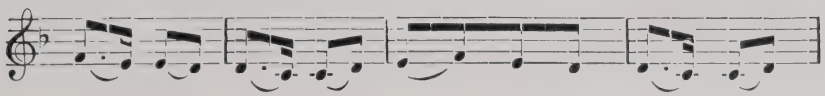
**FIFTH CONCERT**
Tuesday, March 16, 4:00 P. M.
Soloist: FANNY BLOOMFIELD-ZEISLER, Piano

**SIXTH CONCERT**
Wednesday, March 31, 4:00 P. M.
Soloists:
LUCILLE STEVENSON, Soprano
GENEVIEVE WHEAT, Contralto
REED MILLER, Tenor
THEO. HARRISON, Baritone

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No. 7. *Clarinet and Bassoon.*
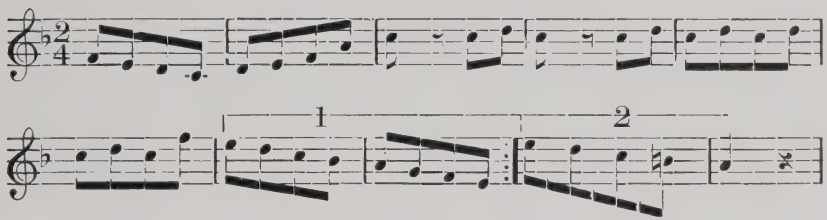


Repetitions of the earlier material follow and the movement ends with the original oboe theme (No. 5), broken into fragments, growing softer and softer, until it dies away in a solo bassoon.

III. "In the third movement no definite feeling is expressed. We have simply capricious arabesques, unseizable figures that dart hither and thither through the imagination when we have taken a little wine and are a trifle hazy. The mood is neither joyous nor sad. We think of nothing; we give free reign to fantasy, and it takes pleasure in tracing curious lines."

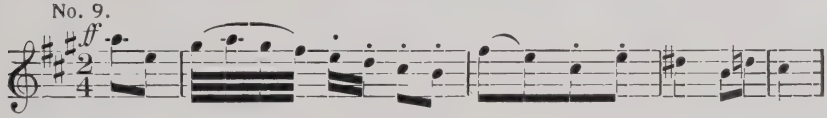
These "dream-fancies" are expressed in the *pizzicato* movement—

No. 8. *Violin.*




which is followed by a quasi-pastoral theme in oboes and bassoons—

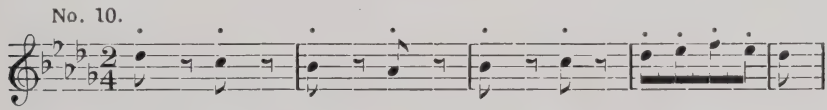
No. 9.




the clue to which is given in Tschaikowsky's words, "suddenly there comes into the memory the picture of a tipsy peasant and a street song."

Finally, "in the distance, the music of a military band is heard drawing near":

No. 10.



"These are the disconnected forms that come and go within the brain in our half slumber. They have nothing to do with reality; they are unintelligible, bizarre, unrelated."

VI. "If you cannot find happiness within yourself, look around you. Go among the people. See how they understand how to be happy; how to give themselvs up, body and soul, to joy; the picture of a popular merrymaking."

This is the explanation of the robust and breezy theme with which the finale opens:

No. 11.





## IRENE JONANI

Soloist at the

FIRST POPULAR CONCERT

Irene Jonani is one of the youngest prima donnas before the public today. She made her debut in grand opera at the age of nineteen, in "Don Pasquale" at the Teatro di Breo, Mondovi, Italy, with signal success. Miss Jonani was engaged to sing at Mondovi purely on the merits of her voice, and her debut was accomplished without sensational heralding, yet the morning after her first appearance every paper was filled with glowing accounts of the debut of the young American prima donna. It was during her engagement in Italy that Miss Jonani was offered a permanent engagement at the Berlin Royal opera, but coincident with this offer came one from Henry Russel of the Boston Opera Company. In the Autumn of 1913 Miss Jonani came to America to sing principal lyric and coloratura roles with the Boston Opera Company, her greatest success being achieved in the "Barber of Seville." Before the 1913-14 season was over Miss Jonani had been engaged for the Chicago - Philadelphia Opera Company as one of the principal sopranos.

Miss Jonani's voice is a pure lyric soprano, tinged at times with almost a dramatic color.



## PAULO GRUPPE

Soloist at the

SECOND POPULAR CONCERT

Paulo Gruppe was born in Holland at Katwyk ann Zee, in the year 1892, and it was there, that he spent the first years of his life. His father, the celebrated Dutch landscape painter, and his mother, who was a singer, then brought him to the Hague where he began his musical education by taking violin lessons. It was not long, however, before he showed greater love for the cello. After a year's instruction with a local cellist, he entered the Royal Conservatory of the Hague which he left at the age of thirteen. Going to Berlin, he spent a year with Malkin, the Russian cellist, and from there to Paris, where he attracted the attention of Pablo Casals. This artist became thoroughly interested in him, and for three years bestowed special favors and attentions upon him. Meanwhile, the young artist entered the competition for the yearly vacancy at the Paris Conservatory of Music. He was successful enough to wrest it from twenty-nine other canditates, but returned to Casals in very short time.

Gruppe has concertized with great success in England, Germany, Belgium and Holland, and in the United States and Canada.

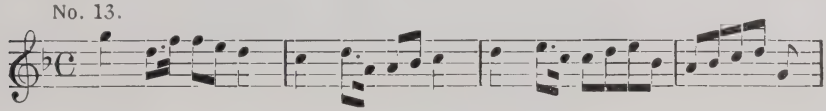
A second theme which is extensively used in the ensuing development is a characteristic Russian folk-song, "In the Field There Stood a Birch-tree," and is first heard in the wood-winds in the key of A-minor:

No. 12. *Flute and Clarinet.*



After a return to the rushing first theme (No. 11), this sonorous martial subject appears:

No. 13.



But—"scarcely have you forgotten yourself, scarcely have you had time to lose yourself in beholding the happiness of others, when unwearied Fate (Fate theme, No. 1) again announces its proximity."

"The other human children, however, care little about you. They do not look at you; they do not notice that you are lonely and sad. Oh, how they enjoy themselves, how happy they are! And you will still maintain that everything in the world is gloomy and depressed? Yet there is joy there, simple, primitive joy. Take pleasure in the pleasures of others, and then you will be able to live."

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, tympanies, bass drum, cymbals, triangle and strings.

* * *



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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Second Symphony Concert

Friday Evening, November 6, 1914, at 8.15

Soloist: WILLY BURMESTER, Violinist

### Program

1 Overture to "Fidelio" Op. 72, No. 4 . . *Beethoven*
First time in Minneapolis

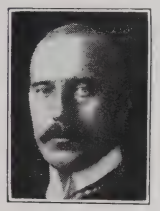
2 Symphony No. 3, in E major . . . *Alfven*
First time in America

INTERMISSION

3 Concerto for Violin No. 1, in D major, Op. 6 . *Paganini*

4 Tone Poem—"Finlandia" . . . . *Sibelius*

*Progam subject to change*



### WILLY BURMESTER, Violinist

Soloist at the

SECOND SYMPHONY CONCERT

Willy Burmester, born March 16, 1869, at Hamburg, Germany, evinced unmistakable musical talent at the age of four. His father, himself a violinist of distinction, encouraged his son and proceeded to equip him with a solidly founded schooling. At an early age his gifts were perceived by Hans von Bulow, who took a lively interest in his training. In 1881 he became a pupil of Prof. Joseph Joachim's but after four years of study in Berlin seceded, in 1885, from the Joachim school and developed his technique upon "virtuoso" lines. In the course of time the young violinist travelled extensively, finally settling in Helsingfors, Finland, where by arduous study he further perfected himself. The last few years, Burmester has made Berlin his home.

His programs include all the styles, but he is best known as a Paganini player. He enjoys an enviable reputation on the continent and in England. His marvellous technical feats, especially his left hand pizzicati and rapid runs in thirds and tenths, double harmonics and all the rest of the elaborate devices known to master technicians have won for him widespread admiration.

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*Miss Evers, the President of the Conservatory, takes pleasure in announcing* the appointment of Franklin W. Krieger to the position of Director of the Piano Department. Mr. Krieger, for four years a pupil of Stepanoff, the famous exponent of the Leschetizky method, has, since his return from Berlin, won an enviable reputation throughout the Northwest, both as an artist and as a teacher.

*Miss Evers further announces a Symphony Study Course* to be given on Wednesday evenings in Conservatory Hall, in the form of twenty-four illustrated lectures based upon the programs of the Symphony Concerts. These lectures are to be given by David Patterson, for six years Associate Professor of Piano and Theory, at the Conservatory. Mr. Patterson will be assisted by members of the faculty of the piano department: Karen Westwig, Ethel Alexander, John Beck and Franklin W. Krieger, the Director. These lectures are open to the public.

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Opening of the Popular Concert Season, 1914-1915

## First Popular Concert

Sunday Afternoon, October 25, 1914, at 3.30

Soloist: IRENE JONANI, Soprano

Program

| | | |
|---|---|---|
| 1 | Coronation March | *Svendsen* |
| 2 | "Military" Symphony (No. 11, in G major)<br>First time in Minneapolis | *Haydn* |
| 3 | Aria—"Gli angui d'Inferno," from "The Magic Flute" | *Mozart* |
| 4 | "Peer Gynt" Suite, No. 1 | *Grieg* |
| 5 | Aria—"Una voce poco fa," from "The Barber of Seville" | *Rossini* |
| 6 | "Kaiser" Waltz<br>First time in Minneapolis | *Strauss* |

## Second Popular Concert

Sunday Afternoon, November 1, 1914, at 3.30

Soloist: PAULO GRUPPE, Violoncellist

Program

| | | |
|---|---|---|
| 1 | March: "Triumphal Entry of the Bojars" | *Halvorsen* |
| 2 | "Academic Festival" Overture<br>First time at these Concerts | *Brahms* |
| 3 | Symphonic Variations for 'Cello and Orchestra | *Boellman* |
| 4 | Two Movements from Symphony No. 1<br>I Andante II Allegretto scherzando<br>First time in Minneapolis | *Svendsen* |
| 5 | Overture to "Mignon" | *Thomas* |
| 6 | Cello Solo: "Kol Nidrei," Ancient Hebrew Melody | *Bruch* |
| 7 | Intermezzo from Ballet, "Naila" | *Delibes* |
| 8 | "Magic Fire" Scene, from "The Valkyrie" | *Wagner* |

Tickets to above concerts, 25c and 50c.
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All advance ticket sales for the concerts of the Minneapolis Symphony Orchestra are held at the Auditorium Down Town Ticket Office in the Cable Piano Company's Store, corner of Nicollet Avenue and Eighth Street—in charge of Richard J. Horgan,

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All sales for individual Friday evening concerts will open on the preceding Monday at 9 a. m.

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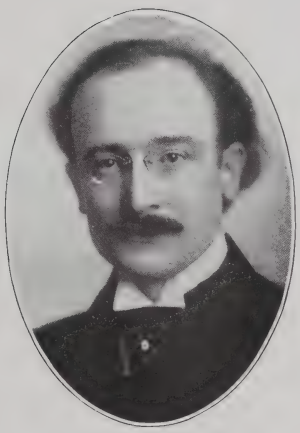
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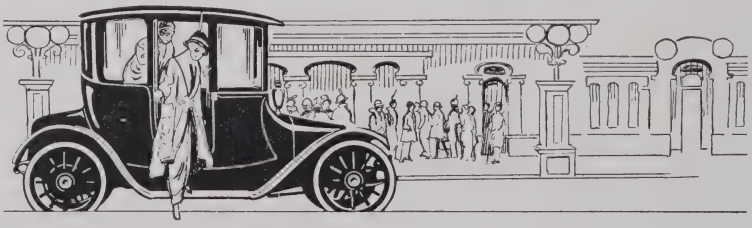
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WILLY BURMESTER, the renowned German violinist, who was to have appeared this evening, was refused permission, at the last moment, to leave Europe, though having been previously assured that no difficulty would be placed in his way when the time came for his departure. There being no cable communication at this time with Germany, it was impossible for Mr. Burmester to notify his American manager of his detention so that the fact did not become known until late, last Saturday, when the steamer Amsterdam, on which he had engaged passage, docked in New York without him. The Orchestral Association feels fortunate to have secured Mr. Albert Spalding, the representative American violinist, on such short notice to replace Mr. Burmester, in fact, takes pride in presenting at this eventful time, an American artist whose reputation is as great in Europe as it is in his own country. While Mr. Burmester's absence is sincerely deplored, the presence of Mr. Spalding is a matter of congratulation.

Mr. Spalding was born in Chicago, August 15, 1888, and received his musical education in this country and Europe. He recently returned from a nine months tour abroad during which he played eighty-one concerts in fifty-two cities located in England, Germany, France, Austria, Russia, Finland, Norway, Sweden, Denmark, Italy and Egypt.

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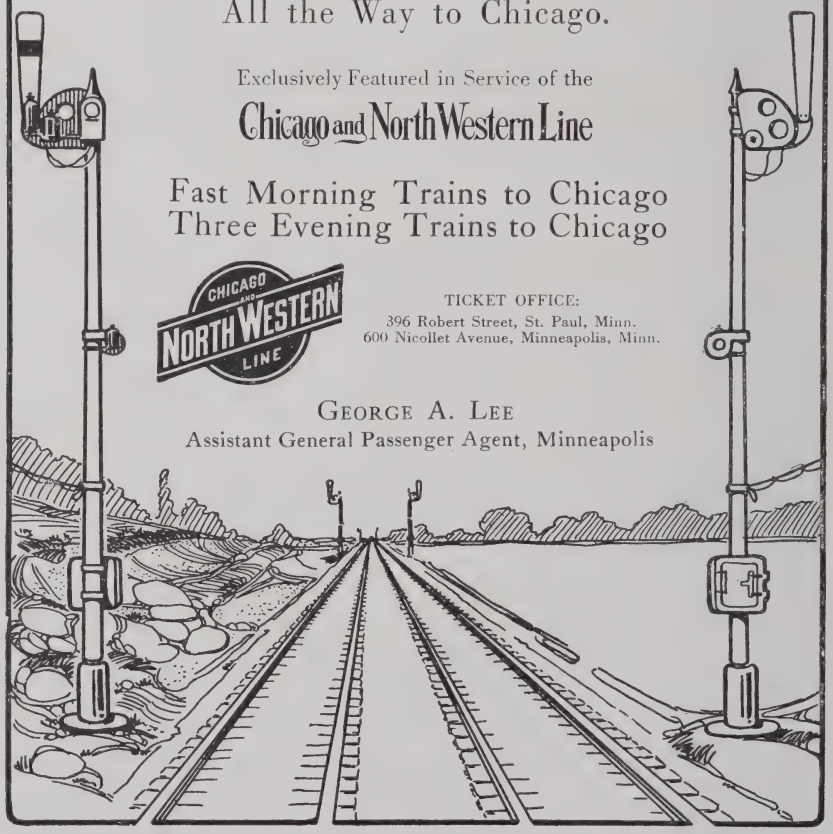
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Carl Woempner
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Henry Woempner

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TWELFTH SEASON, 1914-1915

# SECOND SYMPHONY CONCERT

Friday Evening, November 6, 1914, at 8:15

## Soloist: ALBERT SPALDING, Violinist

---

## PROGRAM

1 *Overture to "Fidelio," Op. 72, No. 4 . . *Beethoven*

2 **Symphony No. 3, in E major . . *Hugo Alfven*

I Allegro con brio

II Andante

III Scherzo: Presto

IV Finale: Allegro con brio

INTERMISSION

3 Concerto for Violin, No. 3, in B minor, Op. 61 . *Saint-Saens*

I Allegro non troppo

II Andantino quasi allegretto

III Molto Moderato e maestoso

4 Tone Poem, "Finlandia," Op. 26, No. 7 . . *Sibelius*

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# Program Notes

## 1 Overture to "Fidelio," in E major, Op. 72, No. 4

. . . . . *Ludwig van Beethoven*
(1770-1827)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly (Leonore; ou L'Amour Conjugal, a "historical fact" in two acts and in prose, music by Gaveaux, Opera-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805.

Felix Borowski gives the following interesting account of the conditions under which Beethoven composed his musical setting of "Fidelio" and the four overtures associated with this, the master's only opera: The text had been given to Beethoven in 1804, and the composer labored industriously at the score the following summer during his sojourn at at Hetzendorf. Upon his return to Vienna the opera was so far advanced that rehearsals were begun, and the production was arranged for the month of November. When the day drew near the music lovers of Vienna had their thoughts occupied with matters more engrossing than even the prospect of hearing one of the greatest masterpieces of their illustrious townsman. Sinister rumors concerning the inexorable progress of Napoleon's armies had reached the city early in October. It was known that Napoleon was pushing on to Vienna. The inhabitants of the Austrian capital who were able to depart did not wait for further developments. There was a precipitate exodus of nobles, merchants, and the better class of residents. Meanwhile the French army swept on, and by the 10th of November had occupied the villages around the city to the west. On the 13th the vanguard of Napoleon's legions—15,000 men—marched into the town with banners flying and to the triumphal music of their bands.

In the midst of this excitement—on November 20, 1805—Beethoven's "Fidelio" came to its production in the Theatre an der Wien. All those whose understanding of and sympathy with Beethoven's genius would have assured the success of the work had fled, and the theatre—if we are to believe a reporter for the *Zeitung fur die Elegante Welt*'—was far from being filled, many of those present being officers of Napoleon's army. The overture played on this occasion was that now known as "Leonore No. 2." The success was small, and after two other performances the opera was withdrawn. A revision of the work was undertaken the following year, for which the overture "Leonore No. 3" was written by Beethoven, and there was a second and final overhauling given to the opera in 1814 for which the overture, now to be played, was composed. The final rehearsal for the performance (May 22) found Beethoven with the overture unfinished. Thayer—quoting Dr. Bartolini, Beethoven's friend—narrates how the absence of the composer at this rehearsal caused a search to be undertaken for him. He was found at his lodgings, fast asleep in bed, wine and biscuits at his elbow and sheets of the new overture, still unfinished, strewn all around the room. At the performance at the Karnthnerthor Theatre on May 23rd, the "Fidelio" overture, being uncompleted, was replaced by that to "The Ruins of Athens," but at a later interpretation of the opera (May 26) the new overture was given its first hearing.

"The "Fidelio" overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, tympanies and strings.

None of the thematic material of this overture is in the opera.

The overture begins with four measures of allegro, based on the initial figure of the first theme of the principal movement. A slow introduction, *Adagio,* in E. Major,

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2-2 time, follows. It is based on a sighing figure in wind instruments, and is interrupted by a return of the opening *allegro*. There is another and longer *adagio* passage, in which wind instruments are joined soon by the strings and later by the louder brass and the drums. The main body of the overture, *Allegro*, E Major, 2-2 time, opens with the first theme announced by horn and answered by clarinet and bassoon. The development is short. The second theme is in B major; strings answer a short sign of horns. The free fantasia is short, and it is wholly on the first theme. The third part of the overture is regular. There is a short return of the introductory *adagio*, which is followed by a long coda, *Presto*, 2-2 time, founded on a working-up of the first theme.

## 2 Symphony No. 3, in E major

*Hugo Alfven*
(1872- )

Hugo Alfven is one of the foremost modern Swedish composers. He was born in Stockholm, May 1, 1872, and comes of a family of artistic propensities. As a young man he took up the study of the violin with L. Zitterquist, concertmaster of the Royal Court Orchestra at Stockholm and later with Cesar Thompson, the distinguished Belgian violinist, at Brussels. Prof. J. Lindgren, of the Royal Swedish Conservatory at Stockholm, was his teacher in theory and composition. After a while, young Alfven became interested in painting, and in this he was greatly encouraged by his uncle, Oscar Toerna, one of Sweden's leading landscape painters, but finally, in 1890, he decided to devote his life to the art of music. After a year's experience as a member of the Royal Court Orchestra he resigned to follow the career of a violin virtuoso, and composer. A short symphony, in F minor, and a violin sonate were the first of his works to attract attention. It was not long before his second symphony (D major) appeared and the success of this composition in Sweden, and especially Germany, brought him at once recognition from the leading German critics who hailed him as "The Brahms of the North." Nikisch placed it on one of his London programs and Paris conductors soon followed suit. Alfven has successively held the positions of professor of counterpoint and composition at the Royal Conservatory, and director of the symphony concerts and Royal Opera at Stockholm. Since 1910 he has held the "chair of music" at the University of Upsala as well as directed the renown chorus of this famous institution. He has toured Germany, Russia, Austria and Finland with the Upsala Chorus and last year was to have visited America at the head of this organization, but the tour was postponed indefinitely to give Alfven undisturbed time for symphonic composition. As an orchestral conductor he has appeared in the big music festivals of Dortmund, Stuggart and Vienna, winning fame for himself and other Swedish composers whose music he conducted. In this he has had the assistance and encouragement of his great friend and admirer, Henri Marteau, the distinguished violinist.

The third symphony, was first played at Gothenburg, Sweden, in 1906. This was followed by performances at Stockholm and Dortmund and for this season it has been accepted for performances at Berlin, Hamburg, Stuttgart, Vienna, Riga and Helsingfors. In a letter to Dr. Victor Nilsson, which he has kindly translated for the editor of these notes, Mr. Alfven gives the following interesting information concerning the work which has its first American performance this evening: "My Symphony No. 3 was written in Italy. It is a pean in praise of all the joys of life, sunshine, and the love to live. The last movement is imbued with an intense longing for home: I dreamed I was a knight in a far-off land, who in a heedless gallop is mak-

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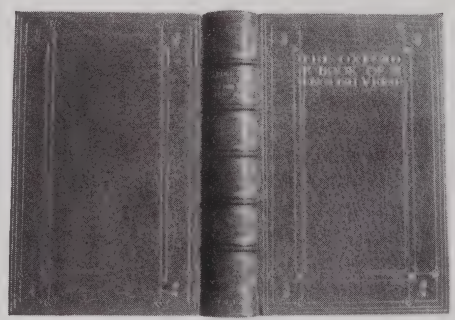
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ing for home—a wild ride, now through sunny landscapes, now through dark abysses —until I have reached the goal of my dreams."

Alfven is the composer of many beautiful songs, piano and violin pieces, cantatas for mixed voices; male choruses, a capella and with orchestra: his orchestral compositions include two symphonies, several rhapsodies, and symphonic poems. An interesting minor work is an "Elegy," for French horn with organ accompaniment. His Swedish rhapsody "Midsommarvaka" has been included in the Orchestra's repertoir since the eighth season (1910-1911).
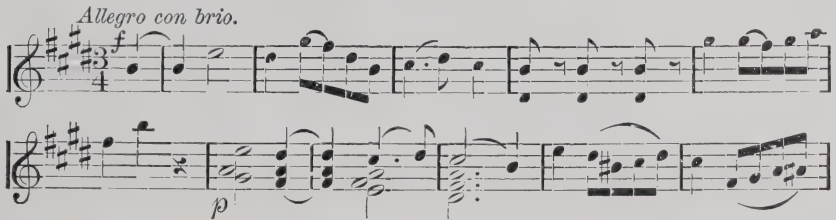
The Third Symphony bears the dedication "Till Maria, min Hustru: Sovi Ligure 1905." It is scored for a very large orchestra as follows: three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons, six horns, three trumpets, three trombones, tuba, tympanies and strings. Strangely enough, against this formidable array of Brass and Woodwinds, the composer modestly specifies only fourteen first violins, fourteen second violins, ten violas, ten violoncellos and seven contrabassi.

Editor's Note: The Editor wishes to acknowledge his indebtedness to Dr. Victor Nilsson for the information contained in the foregoing article.

## *FIRST MOVEMENT.*

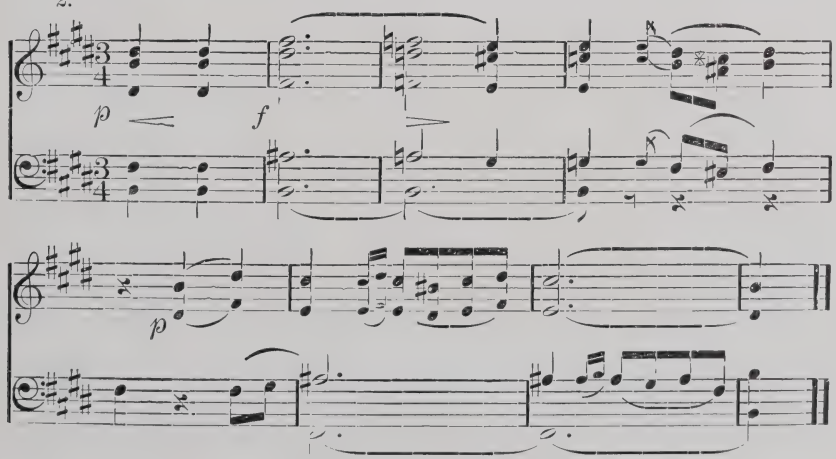
The Symphony opens in this jubilant burst of the main theme given out by the full orchestra excepting the lower brasses:

1.




After six measures the theme is continued softly in the woodwinds. With many trills and a new figure derived from the third measure of this theme a big climax for the full orchestra is built up which quickly subsides and this swaying second theme is heard at a little slower pace in the strings:

2.



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*Solo Harpist, Minneapolis Symphony Orchestra,*

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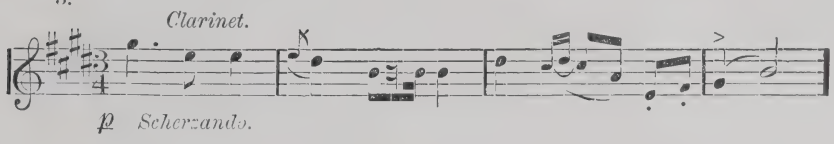
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A characteristically "Northern" dancing figure is playfully tossed from one section of woodwinds to another, lands finally in the strings and ends in a few measures of furious rushes for the full orchestra. Naively the solo clarinet ushers in the coda of the first part with this polka-like theme:

3.
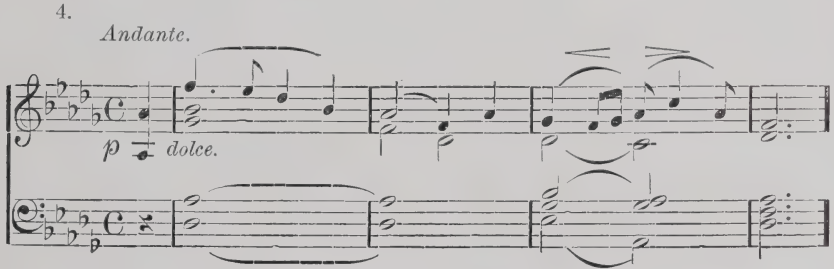



The free development section is long, mostly built upon the first two measures of the main theme and in a grand *crescendo* leads back to the restatement of the main theme most sonorously in the full orchestra. The little naive clarinet theme ends the movement almost humorously.

## *SECOND MOVEMENT.*

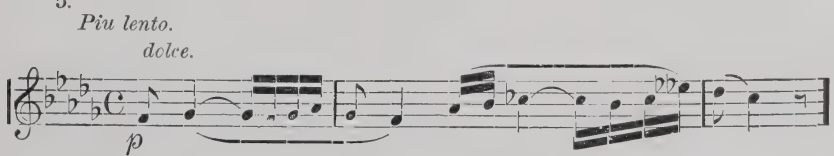
Like some stately Ballade of the North the second movement opens with this folk-song-like theme somewhat somberly sung first by the English Horn and Bassoon and in the remote key of D-flat major but immediately repeated in the warmer tints of muted strings;

4.

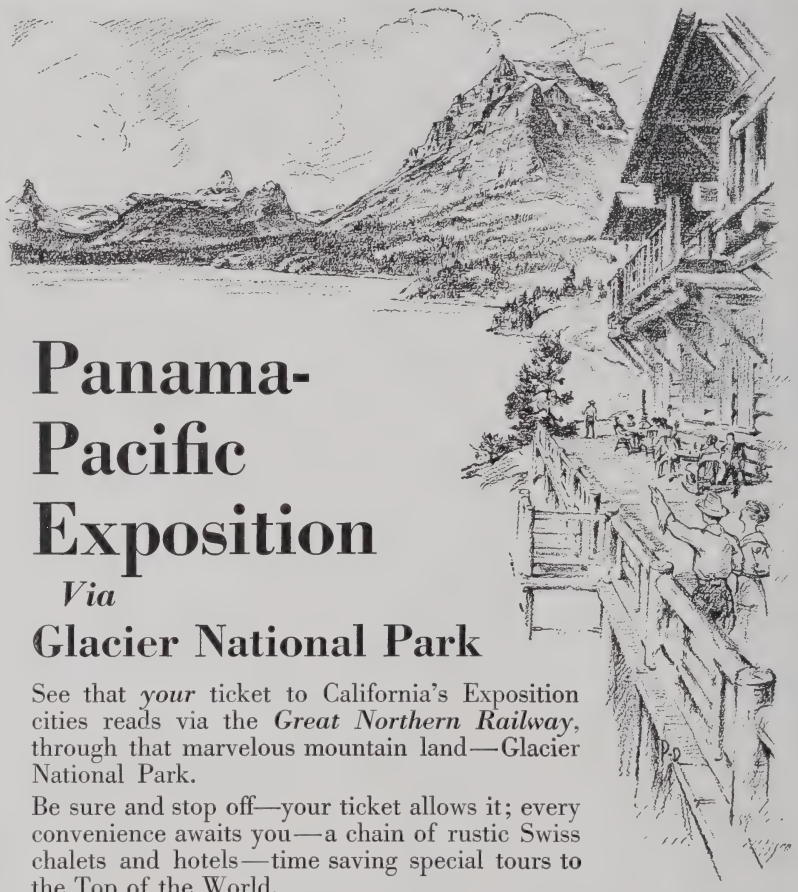



This theme is brought forward in continuation as follows:

5.




and with its imitating voices reaches an impassioned climax after which the main theme again appears with richer figurations. There is a second theme of rapid triplets which starts in the solo clarinet and "runs" eventually to the strings but the main burden of the romanza is the heartfelt first theme.



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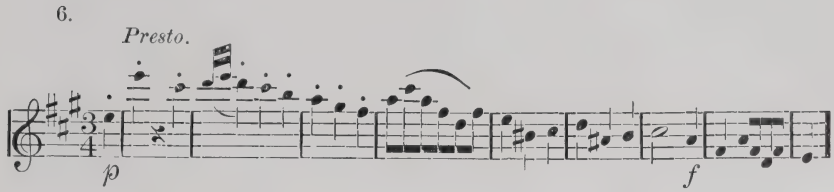
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*THIRD MOVEMENT.*
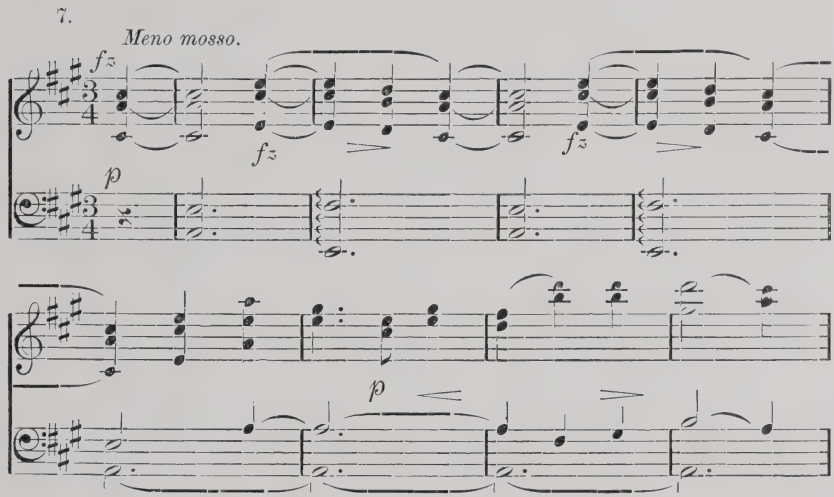
This sprightly theme in the first violins,

6.




opens the fugal first part of the Scherzo which is almost "Beethovenish" in its clarity. The sighing, swaying Trio is given to Clarinets and Horns as follows:
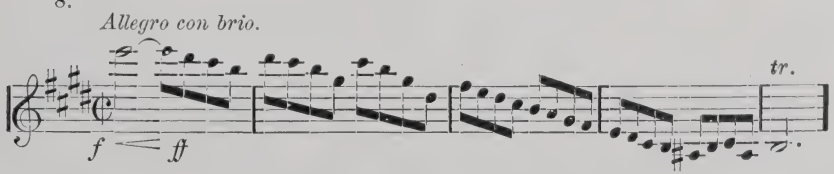
7.




*FOURTH MOVEMENT.*

The finale calls attention to an important utterance by blaring trumpet calls. With a rush the strings enter thus:

8.




and the first theme proper continues in a sort of "perpetual motion" figure. In sharp contrast to this "bustling" theme the second theme enters suddenly and softly, as

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## NEXT ST. PAUL CONCERT

Thursday evening, November 19, 1914, at 8.15

Soloist: FERRUCCIO BUSONI, Pianist

PROGRAM

1 Symphony No. 5, in C minor, Op. 67 . *Beethoven*
2 Concerto for Pianoforte No. 5, in E-flat major, ("Emperor") Op. 73 . *Beethoven*

INTERMISSION

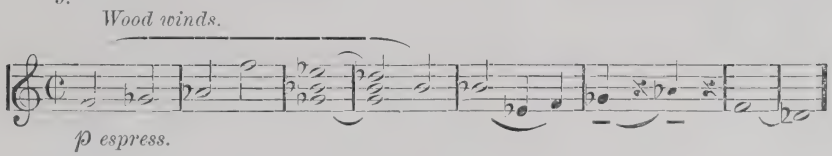
3 * A Ballet Suite, Op. 130 . . . *Max Reger*
4 ** Indian Fantasy for Pianoforte and Orchestra . *Busoni*

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** First time in America

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Minneapolis patrons may make reservations through R. J. Horgan, at Cable Piano Co.

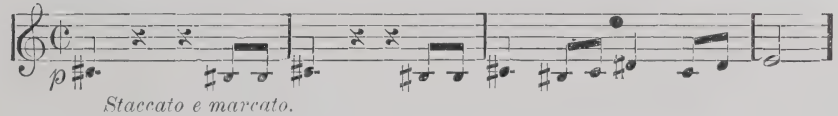
though coming straight from the heart of the "folk."

9.




A subsidiary theme of rhythmical charm follows, which is also much used in the free development.

10.




Towards the end of the movement a dramatic entrance of the "Trumpet calls" occurs which are echoed fearsomely by the six muted Horns:

## 3 Concerto for Violin No. 3, B minor, Op. 61 *Camille Saint-Saens* (1835- )

Saint-Saens wrote three violin concertos of which the first is in A minor (Op. 20), the second in C major (Op. 58), and the third, played this evening. This concerto, composed in 1880, was first performed at a Chatelet concert in Paris, January 2, 1881, by Pablo de Sarasate to whom it is dedicated. Dr. Otto Neitzel in his biography of Saint-Saens, says of this composition:

"The first and the third movements are characterized by sombre determination, which in the *Finale*, introduced by an instrumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonics. A hymn serves as an appeasing episode in the stormy passion of the *Finale;* it reappears in the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage both in rhythm and in timbre."

The concerto is scored for solo violin, two flutes (one of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, tympanies, and strings.

Following analysis is reprinted from a program of the Chicago Symphony Orchestra (Founded by Theodore Thomas).

"The first movement (*Allegro non troppo*, B minor, 2-2 time) has its principal theme announced by the solo instrument. After much passage work the second theme enters, in E major, in the solo violin. The development concerns itself with the principal theme, which is for the most part worked out in the orchestra against passages in the solo instrument. Following this is a return to the original key and a modified recapitulation and a coda built on the first theme.

"The slow movement (*Andantino quasi allegretto*, B flat major, 6-8 time) has



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## DATES PROGRAM AND SOLOISTS

### FIRST CONCERT

Tuesday, November 24, at 4:00 P. M.

FLORENCE HINKLE, Soprano

PROGRAM

1. Symphony No. 1, C major
   Aria "Ah Perfido"
   Romance for Violin F major
   George Klass
4. Songs: a - "Freudvoll und Leidvoll"
   b - "Ich liebe Dich"
   c - "Lied aus der Ferne"
5. Symphony No. 8, F major

### SECOND CONCERT

Monday, December 7, at 4 P. M.

MARION GREEN, Baritone

PROGRAM

1. Symphony No. 2, D major
2. Aria - "Mit Maedeln sich vertragen"
3. Romance for Violin, G major
   Richard Czerwonky
4. Songs: a - "In questa tomba"
   b - "Bitten"
   c - "Die Ehre Gottes aus der Natur"
5. Symphony No. 7, A major

### THIRD CONCERT

Tuesday, January 5, at 4:00 P. M.

LEONARD BORWICK, Piano

PROGRAM

1. Symphony No. 4, B-flat major
2. Piano Concerto No. 4, G major
3. Symphony No. 5, C minor

### FOURTH CONCERT

Tuesday, January 19, at 4:00 P. M.

Soloist to be announced

PROGRAM

1. Symphony No. 3, E-flat major, "Eroica"
2. Violin Concerto, D major
3. Overture: "Leonore," No. 1

### FIFTH CONCERT

Tuesday, March 16, at 4:00 P. M.

FANNY BLOOMFIELD-ZEISLER, Piano

PROGRAM

1. Symphony No. 6, F major, "Pastoral"
2. Piano Concerto No. 5, E-flat major, "Emperor"
3. Overture to "Fidelio"

### SIXTH CONCERT

Wednesday, March 31, at 4:00 P. M.

LUCILLE STEVENSON, Soprano
GENEVIEVE WHEAT, Contralto
REED MILLER, Tenor
THEO. HARRISON, Baritone

PROGRAM

1. Overture, "Leonore," No. 3
2. Song, "Adelaide"
3. Benedictus, from "Missa solennis"
4. Symphony No. 9, D minor, "Choral"

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something of the character of a Siciliano. After three measures of introduction the violin enters with the opening theme. Following an extended development of this material a new idea is presented, *forte,* by the solo instrument in F major. The first theme then returns in the orchestra, there is a partial repetition of the second by the violin, and a *coda* (formed of *arpeggio* passages of harmonics in the solo violin and the lower tones of a clarinet) brings the movement to a conclusion.

"The *Finale* opens with introductory material (*Molto moderato e maestoso,* B minor, 4-4 time). The theme of this is announced by the violin and is short, followed by a second idea of impassioned character, also for the solo instrument. There is some passage work leading into a third subject in D major. Development of the first theme now takes place and is succeeded by a fourth subject in G major, first given out by muted violins and violas, and later by the solo instrument. An elaborate working out of former material now takes place, followed by a shortened recapitulation and a coda."

## 4 Tone Poem, "Finlandia", Op. 26, No. 7 *Jean Sibelius*

This tone-poem was composed in 1894, and according to a statement made in the program book of the Russian Symphony Society, when that organization played the work, December 30-31, 1905, "Finlandia" "records the impressions of an exile's return home after a long absence."

The first performance in America of Sibelius' composition was at a Metropolitan Opera House Concert in New York, December 24, 1905. The Russian Symphony Orchestra played it six days later at Carnegie Hall. The thematic material of "Finlandia" suggests in places a folk-song origin. Sibelius has declared, however, that the themes are his own. "Like Glinka," wrote Mrs. Rosa Newmarch, author of "Jean Sibelius, a Finnish Composer" (1906), "Sibelius avoids the crude material of the folk-song; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk melodies. So far I have never used a theme that is not of my own invention. Thus the thematic material of "Finlandia" and "En Saga" is entirely my own.'"

"Finlandia" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, tympanies, bass drum, cymbals, triangle and strings. It opens, *Andante sostenuto,* with an introductory section for the brass. This is followed by a phrase for the woodwind, succeeded, in its turn, by one for the strings, serious in character. *Allegro moderato.* The strings return to the theme which opened the work. This leads to the main movement, *Allegro, A flat major,* in which the principal subject is vigorously announced. A second theme is given out by the woodwind, to be taken up later by the strings. Suggestions of the first subject return and there are reminiscences of the opening measures of the work.

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Third Symphony Concert

Friday Evening, November 20, 1914, at 8:15

Soloist: FERRUCCIO BUSONI, Pianist

### Program

1 Symphony No. 8, in F major, Op. 93 . . *Beethoven*

2 *Concerto for Pianoforte No. 3, in C minor, Op. 37 *Beethoven*

INTERMISSION

3 *A Romantic Suite, Op. 125 . . . . *Max Reger*

4 **Indian Fantasy, for Pianaforte and Orchestra . . *Busoni*

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### FERRUCCIO BUSONI, Pianist

Soloist at the

THIRD SYMPHONY CONCERT

Born at Empoli, near Florence, Italy, in 1866, Ferruccio Busoni began the study of piano and composition at an early age. His father was a clarinet player, and his mother an excellent pianist. Under the guidence of his mother the boy advanced very rapidly, and at the age of seven he made his first public appearance at Trieste. In 1876, when nine years old, he went to Vienna, where he remained for several years, making his first appearance in the Austrian capital shortly after his arrival.

At the age of sixteen Busoni won the diploma given by the Academy of Bologna for the best *fuge* written on a given theme. Not since Mozart, had a youth of sixteen accomplished this feat with an equal brilliancy.

Later Busoni spent a couple of years in Germany, and at the age of twenty-two he accepted a position at the Conservatory in Helsingfors, Finland. It was here that he began the serious study that placed him in the very front rank of pianists. In 1890 he won the Rubinstein prize for composition. Next came a year at Moscow, where Busoni married, he having met his wife, a Finnish lady, previously at Helsingfors. In 1891 Busoni accepted a position with the New England Conservatory in Boston, but he soon gave up the post and began to travel.

He made his first Berlin appearances in 1884 and since then has made the German capitol his home.

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Third Popular Concert

Sunday Afternoon, November 8, 1914, at 3:30

Soloist: SARAH SUTTEL, Pianist

### Program

| | | |
|---|---|---|
| 1 | March "Militaire" . . . . . | *Schubert* |
| 2 | "Jubilee," Overture . . . . . | *Weber* |
| 3 | *Two Movements from Symphony No. 4 . . . . (a) "East" (b) "South" | *Hadley* |
| 4 | Concerto for Pianoforte No. 1, in A minor . . . | *MacDowell* |
| 5 | Hungarian Rhapsody No. 2 . . . . Original Harp Cadenza by Henry J. Williams | *Liszt* |
| 6 | Meditation from "Thais" . . . . . Violin: Richard Czerwonky | *Massenet* |
| 7 | Tableau: "L'Automne" (Bacchanale) . . . | *Glazounow* |

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### SARAH SUTTEL, Pianist

Soloist at the

THIRD POPULAR CONCERT

Miss Suttel is one of the youngest American Artists before the public today. Born in 1895 of Scotch-English parents she made her first public appearance at the age of three in a juvenile concert. Her rather exceptional talent for one so young encouraged her mother, a splendid pianist, to carefully guard and guide her precocious child and until the year 1905 she remained her mother's pupil. Since then she has studied continuously with Glen Dillard Gunn, one of Chicago's most prominent musicians and pianists. When she was fifteen years of age Mme. Schumann-Heink heard her in a concert and engaged her as assistant soloist for the conclusion of her tour of 1908-09. In 1910 she appeared with the Chicago Opera Orchestra in one of their Sunday afternoon concerts, Cleofonte Campanini conducting, and the same season she was engaged as soloist by the Thomas Orchestra. The following season she played a return engagement with the Chicago Opera Orchestra, and the next year appeared with the St. Louis Symphony Orchestra and was soloist with the Minneapolis Symphony Orchestra concerts at one of the Spring Tour concerts.

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EMIL OBERHOFFER, Conductor

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Program

Theme: FAIRY TALES

1 "The Nutcracker and the Mouse King," . . . *Tschaikowsky*
2 "Sleeping Beauty in the Woods," . . . . *Bruneau*
3 "Sinibad the Sailor," from "The Arabian Nights," . . *Rimsky-Korsakow*
4 "Brunhilde," . . . . . *Wagner*

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Fourth Popular Concert

Sunday Afternoon, November 15, 1914, at 3:30

Soloist: FRANCES INGRAM, Contralto

### Program

| | | |
|---|---|---|
| 1 | March, "Slave" | *Tschaikowsky* |
| 2 | Symphony No. 6, "Pathetic" | *Tschaikowsky* |
| 3 | Aria: "O Don fatale," from "Don Carlos" | *Verdi* |
| 4 | *Andante, from the Violin Concerto<br>Played by all the first violins | *Mendelssohn* |
| 5 | Aria: "Voce di Donna" from "La Gioconda" | *Ponchielli* |
| 6 | Dance of the Hours, Ballet Music from "La Gioconda" | *Ponchielli* |

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### FRANCES INGRAM, Contralto

Soloist at the

FOURTH POPULAR CONCERT

FRANCIS INGRAM is an American girl, who, at the age of fifteen, was thrown on her own resources. Her natural, beautiful voice soon secured for her a church position and with the money so earned she devoted her time and means to vocal studies. Three years later it happened on a Sunday that the Metropolitan Opera Company, of New York, which had given a performance the evening before, spent the day of rest in her city and among the company who used this occasion to attend church was Victor Maurel, the distinguished baritone. Her voice, in the distant organ loft, attracted his attention. He sought an introduction after the service, with the result that she spent the next two years in New York as his pupil. Andreas Dipple, manager of the Chicago Opera Co., heard her one day at Maurel's studio and at once engaged her as an understudy for certain contralto roles. It was not long before she had an opportunity to substitute for one of the stars and her success was such that she was given more important roles as the season advanced. Her real opportunity came when she was engaged for the Montreal Opera Co., with which organization she was connected until its untimely end. Miss Ingram appeared with the Minneapolis Symphony Orchestra at Pittsburgh last winter, and again at several concerts during the last Spring Tour.

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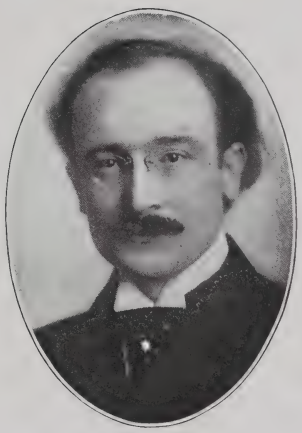
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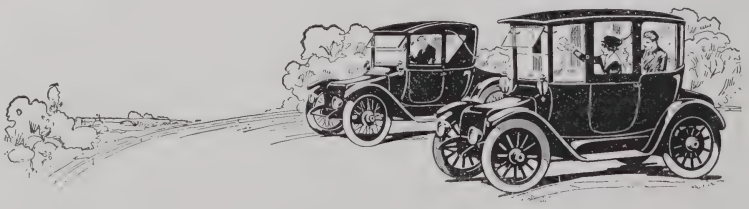
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TONIGHT'S SOLOIST

## Josef Hofmann

"Josef Casimir Hofmann was born at Cracow, Poland, January 20, 1876. He was the son of Casimir Hofmann, conductor, composer of operettas, and teacher of harmony and counterpoint at the Warsaw Conservatory. Josef's mother was a singer. The boy received his first music lessons from his father, and played in public when he was six years old at a charity concert in Warsaw. Three years later he gave concerts in Germany, Denmark, Norway and Sweden. After he had appeared in Vienna, Paris and London, he came to this country and made his first appearance in New York, November 29, 1887. During that season he gave fifty-two concerts in two months and a half. Young Hofmann was then withdrawn from public life and went to Berlin where he rested for a time and studied piano with Moszkowski. He then studied with Rubinstein for two years and a half, until the death of the master. He also had lessons with d'Albert. In 1894 he played in Dresden, London and other cities and in 1897, ten years after his first appearance, returned to the United States for a concert tour."

During those ten years, Hofmann had grown from a "Wunderkind" to a mature artist. Today Josef Hofmann stands revealed as a musical giant among modern pianists.

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*In Memmoriam

WILL L. FINCH, Editor  Telephone Madison Square 3984  KINGSLEY MOSES, Managing Editor

# TOWN DEVELOPMENT

A MAGAZINE FOR THE MAN WHO
BELIEVES IN HIMSELF AND IN HIS TOWN

Published by TOWN DEVELOPMENT COMPANY, Inc.
118 EAST 28th STREET
NEW YORK

October twenty-eighth,
Nineteen hundred fourteen.

Howard Strong, Esq.,
Civic & Commerce Association,
Minneapolis, Minn.

Dear Mr. Strong:

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Yours very cordially,

Kingsley Moses

Managing Editor.

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TWELFTH SEASON, 1914-1915

# THIRD SYMPHONY CONCERT

Friday Evening, November 20, 1914, at 8:15

## Soloist: JOSEF HOFMANN, Pianist

---

## PROGRAM

1 Overture, to "A Midsummer Night's Dream," Op. 21 *Mendelssohn*

2 Symphony No. 4, in E minor, Op. 98 . . . *Brahms*

I. Allegro non troppo

II. Andante moderato

III. Allegro giocoso

IV. Allegro energico e passionate

INTERMISSION

3 Concerto for Pianoforte in A minor, Op. 54 . . *Schumann*

I. Allegro affetuoso

II. Intermezzo: Andantino grazioso

III. Allegro vivace

4 Tone Poem, "Don Juan," Op. 20 . . . . *Strauss*

---

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# Program Notes

## 1 Overture to "A Midsummer-Night's Dream," Op. 21

*Felix Mendelssohn-Bartholdy*
(1809-1847)

Mendelssohn wrote the overture to Shakespeare's play before he was quite eighteen years of age. With his sister Fanny he had been reading a translation of the English poet's works during the early part of 1826 and it was in July he wrote most of the music, finishing his work August 6. "The overture was first written as a pianoforte duet," writes Philip Hale, "and it was first played to Moscheles in that form by the composer and his sister, November 19, 1826. It is said that Mendelssohn made two drafts of the overture, and discarded the first after he completed the first half. The first public performance was at Stettin, 1827, from manuscript, when Karl Loewe conducted." Of all Mendelssohn's orchestral works no other has exceeded this first one in clearness of style and lucid form. The rest of the incidental music to "A Midsummer-Night's Dream," including the famous "Wedding March" was not composed until 1842. The overture, dedicated to his Royal Majesty The Crown Prince of Prussia is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, tuba, tympanies and strings.

After four prolonged chords in the woodwinds, the strings enter with the daintiest of "Fairy Music." As the movement proceeds several picturesque features come to notice—the "Bergomask Dance," the comical braying of the donkey in allusion to Bottom, and a rapid figure in the cellos, suggested to the composer by the buzzing of a large fly in the Schoenhauser garden where Mendelssohn did most of his writing.

## 2 Symphony No. 4, in E minor, Op. 98

*Johannes Brahms*
(1833-1897)

This, the last of Brahms' symphonies, received its first performance at Meiningen on October 25, 1885, under the direction of the composer. The work made an immediate and profound impression, being pronounced unreservedly by the most advanced musicians and critics the greatest of all its writer's compositions in this form—his orchestral masterpiece. In fact the third movement would have been encored if the listeners had had their way. Closely following its production the late Hans von Bulow, then conductor of the Meiningen orchestra, took that organization on a concert tour of the more important musical centers of the country, and with him went Brahms and the new symphony.

The E minor symphony does not differ materially in point of general style from its predecessors, but it may be said to reveal greater care as regards its internal structure—a more scrupulous attention to minute details of development.

The learned German critic, Dr. Hermann Kretzchmar, observed that in this work Brahms, for the first time, disclosed to the full his many and varied accomplishments and his proficiency in the field of symphonic composition; "The singer of the great German Requiem stands before us," he says. Another eminent writer calls attention to "the unusual extent to which Brahms has turned to account the art of variation-making, or the art of thematic development, as it has come to be called, and this not only in the finale, which takes the form of a *Passacaglia,* and therefore consists entirely of a theme with variations, but also in the other movements, especially the first and second. It follows that on a first hearing, or on a first reading of the score of this symphony, one is struck by what appears to be the exuberant richness of its subject matter. On closer inspection, however, it turns out that many transitional or episodical pendent passages are, in point of fact, nothing else but extremely ingenious modifications of, or evolutions from, the principal subject matter."

For Brahm's personal friends, of whom there are many, a performance of the fourth symphony will always awaken sad memories as it was the last of his orchestral compositions Brahms was permitted to hear. "In the autumn of 1896," writes Felix Borowski, "the master had suffered from an affection of the liver and had been

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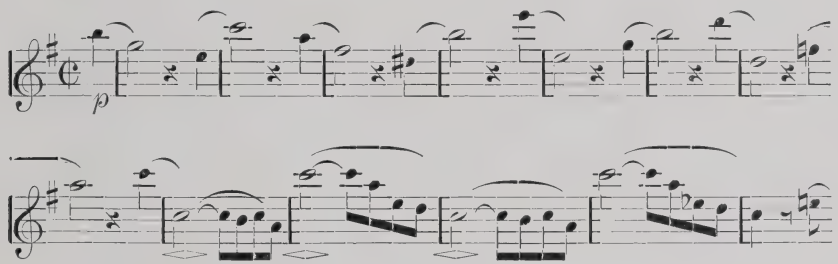
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sent to Carlsbad for treatment. His condition grew gradually but materially worse. The disease progressed so far that it was determined to give up all hope of a cure at Carlsbad, and Brahms returned to Vienna. In March, 1897, the master attended a Philharmonic concert at which the E minor symphony was performed. It was his last appearance in public."

The E minor symphony is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, three tympanies, triangle and the usual strings.

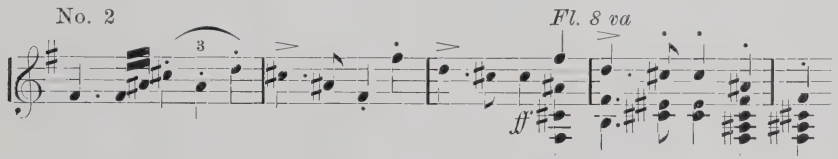
There is no introduction to the first movement, which commences quietly but determinedly (*Allegro non troppo,* E minor, 2-2 time), with its principal theme,

No. 1
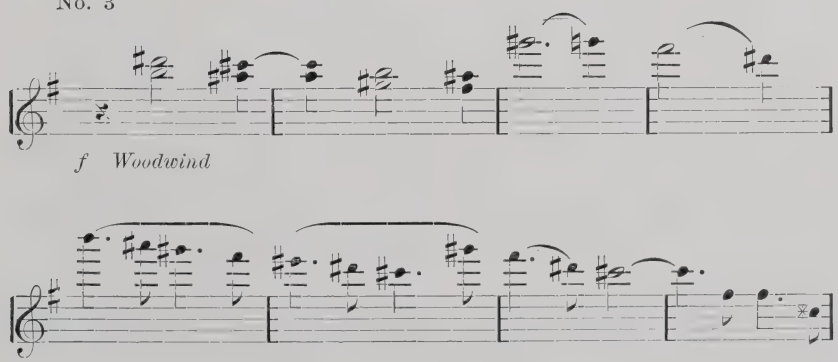



given out by the first and second violins in *octaves* in conjunction with soaring *arpeggios* for the violas and violoncellos—all over a harmonic background supplied by the basses, horns and woodwinds. The immediate development of this theme is quite brief, leading straightway to the appearance of the following motive in some of the horns and woodwinds:

No. 2




the opening figure of which figures prominently throughout the remainder of the movement. This soon leads into the second subject, begun in the woodwinds and continued in the strings—

No. 3



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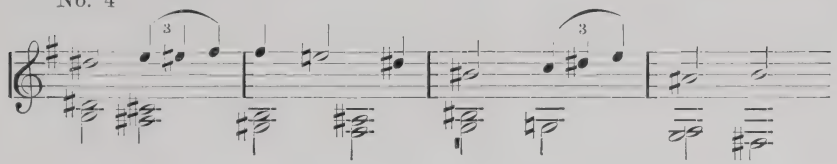
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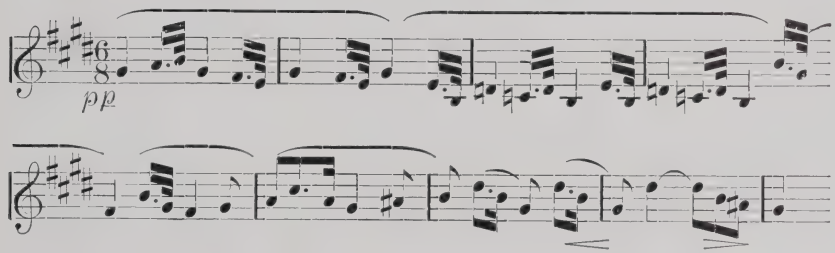
Some free developments follow of the opening measures of quotation No. 2 and other subsidiary materials, which fill out the remainder of the first part of the movement.

The free-fantasia (the first part of the movement is not repeated) starts with some suggestions of the first theme in the woodwinds, quickly resolving into a partial repetition of the theme itself, as it appeared in the beginning. This soon veers off, however, into a prolonged and exceedingly elaborate development, which may be described briefly as running mainly on figures from the first theme and quotation No. 2, and finally coming to an end with some sustained chords for the wind instruments, offset by undulating *arpeggios* in the strings. Then begins the recapitulation with the orthodox restatement of the principal theme, in the violins, as at the commencement. The other materials already pointed out follow in regular order, the whole leading to a fine *coda,* which brings the movement to a powerful and effective climax.

## SECOND MOVEMENT.

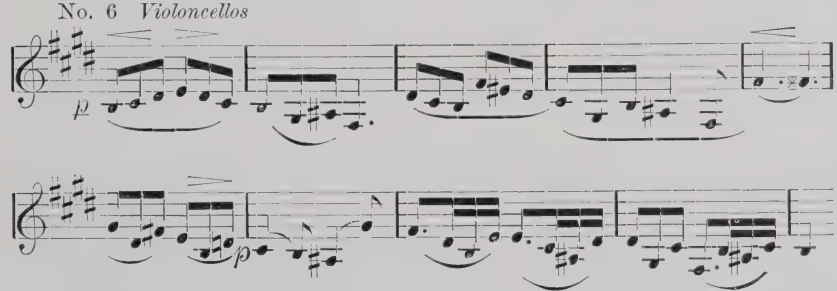
The second movement (*Andante moderato,* E major, 6-8 time) opens in the horns with a motive from which its leading theme is evolved; the woodwinds enter and then the clarinet announces the theme proper, over a *pizzicato* accompaniment from the strings:

No. 5 *Clarinet*



The second theme comes in the violoncellos:

No. 6 *Violoncellos*



embellished by a counter melody in the violas and bassoon, and running counterpoint in the first violins. These melodies the composer has developed and combined into a composition of great romantic beauty, which finally concludes softly with a short *coda* founded on the first one.

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***Solo Harpist, Minneapolis Symphony Orchestra,***

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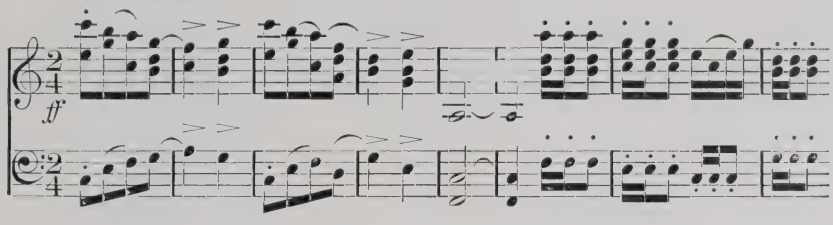
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## THIRD MOVEMENT.

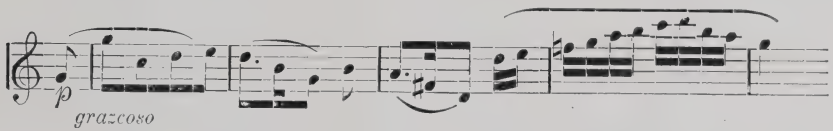
The third movement, instead of the usual Scherzo, is a brilliant and spirited Rondo, which opens (*Presto giocoso,* C major, 2-4 time) with the following theme in the full orchestra, *fortissimo:*

No. 7 *Tutti*




As it reappears now and again, this theme is subjected to extensive modifications, the intervals between the several repetitions being filled out with contrasting episodical materials, chief among which is the following, the second theme proper:

No. 8
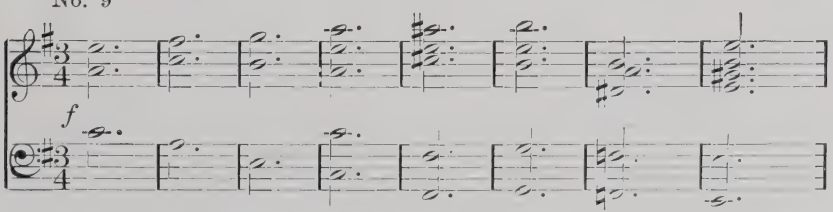



## FOURTH MOVEMENT.

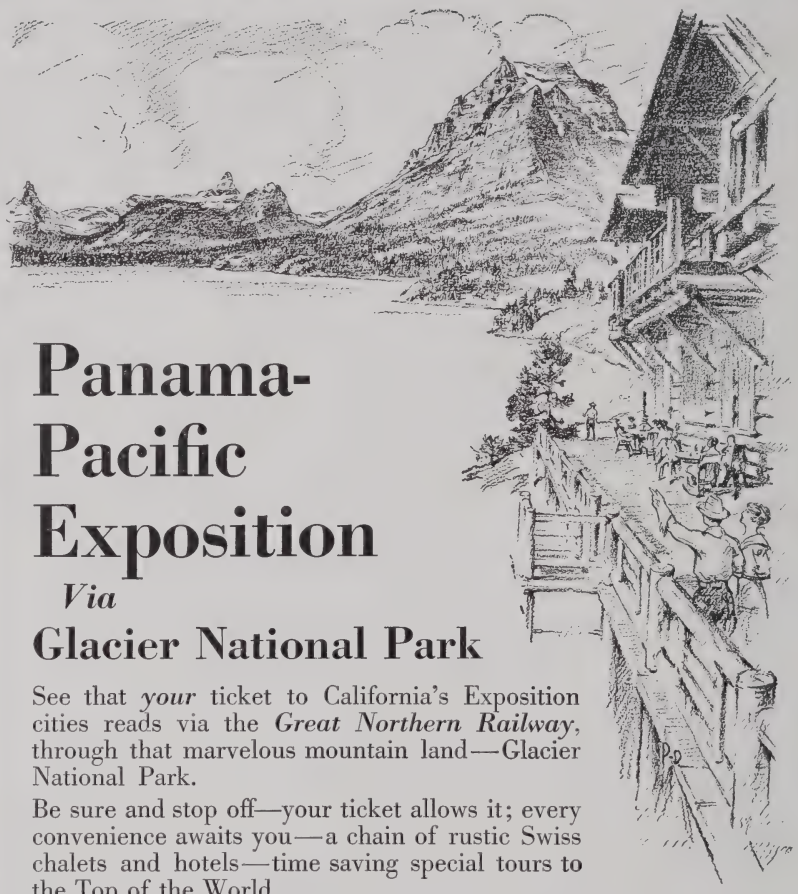
The finale (*Allegro energico e passionato,* E minor, 3-4 time) assumes the form of a *Passacaglia,* a scholastic species of interesting contrapuntal invention whose origin is traced to an old dance—a sort of stately and more solemn cousin of the old-fashioned *Chaconne.* The *Passacaglia* differs materially from the *Chaconne* in one respect, however, the theme being transferable at will to any voice in the former, while in the latter it must be kept continuously in the bass, when it becomes what is known as a *"basso ostinato."* The development of these forms, which partake largely of the nature of a "theme with variations," is essentially a matter of invention and technical skill.

The *Passacaglia* is a very unusual form for a modern symphonic movement, and at the time of the appearance of this work no little discussion arose as to whether or not its introduction was altogether justified. The theme from which Brahms developed this remarkable finale is given out directly by the wind instruments in harmony, the theme proper being the melody to be perceived in the upper voice of the following illustration:

No. 9




Brahms made use of trombones for the first time in his symphony in this *Passacaglia* which forms its closing movement.



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## 3 Concerto for Pianoforte and Orchestra in A Minor, Op. 54

*Robert Schumann*
(1810-1856)

Schumann's one distinctive pianoforte concerto (he wrote also a concert-stucck for pianoforte and orchestra) falls, together with his first symphony, in the happy period of his marriage. It was written between 1841 and 1845. The first movement was originally intended as a separate Fantasy, and was once rehearsed as such by the Gewandhaus Orchestra during the winter of 1841-42. The last two movements were written in 1845. Clara Schumann was the first to play the concerto in its entirety, the performance taking place at a concert of her own, Dec. 4, 1845, in the Hall of the Hotel de Saxe, Dresden. At this time the work was still in manuscript. Ferdinand Hiller directed and Schumann was present. The second performance was at Leipzig, Jan. 1, 1846, with Mme. Schumann at the piano and Mendelssohn conducting. The third performance was at Vienna, Jan. 1, 1847. At this concert Mme. Schumann again was the pianist while her husband was the conductor. This was the first actual performance of the work in its present form, the orchestral parts having been published in July, 1846, though the score did not appear in printed form until September, 1862. The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, tympanies and strings. The score is dedicated to Ferdinand Hiller.

The first movement of the Concerto—in A minor, *Allegro affetuoso,* 4-4 time—is in the usual sonata form, opening with a brilliant flourish from the solo instrument by way of introduction.

The second movement—in F major, *Andantino grazioso,* 2-4 time—may be described as a *Romanza* in Schumann's most characteristic manner; a beautifully melodious composition developed from the quaint little theme which will be heard at the outset, and the broader one which is given out subsequently by the violoncellos against *arpeggio* embellishments by the solo instrument.

The third movement—Finale, *Allegro vivace,* 3-4 time—is in sonata form, like the first. After a short preamble by both the solo instrument and the orchestra, the former announces the brilliant first theme. The free-fantasia begins with some quasifugal developments of the first theme, leading, after many interesting wanderings, to the racapitulation, which commences with a restatement of the principal theme by the orchestra. In due time the second theme reappears, this time in A major, in which key the movement is brought to a conclusion with a long and brilliant *coda.*

## 4 Tone Poem—"Don Juan," Op. 20 . *Richard Strauss*
(1864.—)

This remarkable piece of program music was written in 1888, the composer then being twenty-four years old; an age at which his feelings and sympathies may well have been at one with those of the young hero of Nicholas Lenau's poem, graphically depicted in the wonderfully eloquent music of this composition. The Don Juan of Lenau's strange poem is a young man of superb health and vigor, a fact made evident in Strauss's vital, energetic and torrentially emotional music. He sets out upon a quest for the perfect example of womanhood, entering what the poem calls a

" * * * * magic realm, illimited, eternal,
Of gloried woman—loveliness supernal!"

He flies from conquest to conquest, always in pursuit of his ideal, and meeting always with disappointment and disillusionment. Through the vivid and sardonic adventures of his pursuit Strauss's wonderful music follows him step by step to his final disappointment and the duel scene which ends with his death. Every character of the drama is represented by a definite musical theme, every emotion reflected in tone-psychology and every incident drawn in masterly sound-pictures.

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## Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## NEXT ST. PAUL CONCERT

Thursday evening, December 3, 1914, at 8:15
Soloist: HELEN STANLEY, Soprano

PROGRAM

1 Overture "Le Carnaval Romain," Op. 9 . . *Berlioz*
2 Michaela's Aria, from "Carmen" . . . *Bizet*
3 Symphony No. 3, "Harold in Italy," Op. 16 . *Berlioz*
Solo Viola: Karl Scheurer

I. Harold in the Mountains: Scenes of Melancholy, Happiness and Joy
II. Serenade of a Mountaineer of the Abruzzi to his Mistress
III. March and Evening Prayer of the Pilgrims
IV. Orgies of the Brigands: Reminiscences of the preceding scenes

4 Aria of Lia, from "L'Enfant prodigue" . . *Debussy*
5 Suite: "Ma Mere l'Oye" ("Mother Goose") . *Ravel*

Seat Sale opens Monday, November 30, at 9.00 A. M., at W. J. Dyer & Bro., St. Paul
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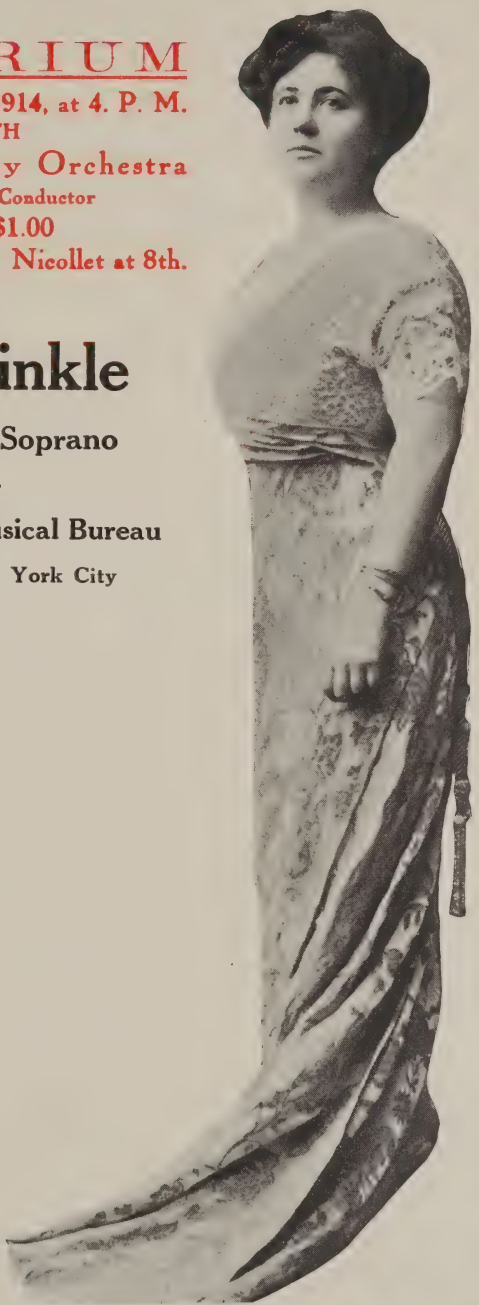
# Florence Hinkle

Renowned American Soprano

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Management, Wolfsohn Musical Bureau

No. 1 West 34th Street, New York City



# Florence Hinkle, Renowned American Soprano

IT was Rossini, composer of "William Tell," "The Barber of Seville" and best known "Stabat Mater," who declared that "voice counted for most in the career of a singer;" the history of the most celebrated singers of the past two hundred years indicate that the immortal writer of melodies was correct in his judgment.

It is through the natural beauty of her voice that Florence Hinkle, the American soprano first attracted notice. But Miss Hinkle has even more than Rossini said, a successful singer needs, for she is well endowed with the power to use her God-given vocal equipment intelligently.

By some, Miss Hinkle has been called "an oratorio singer;" others have proclaimed her "a concert singer;" still others have assigned her a high place as "a recital singer." Miss Hinkle in fact, is all three of these styles of singer. Her oratorio singing is distinguished for the dignity, repose, and the declamatory eloquence, which are required of those who sing the masterpieces of Handel and Mendelssohn; in miscellaneous concerts, Miss Hinkle is unsurpassed, for she projects her personality into music in such a way, as to prevent against monotony in the performance. When it comes to lieder singing, the young soprano, with the silvery tones, is delightful, meeting as she does, every exacting demand in diction, phrasing, tone gradations and poetry of utterance.

## Miss Hinkle's New York Recital, The Test

Many singers wait and wait, until they dare attempt to give an entire New York recital. Even the stars of the opera, when they give their annual concerts in the metropolis, engage assisting artists to appear with them, but Florence Hinkle is so well equipped from every point of voice, that she planned a New York recital this season, with no one to assist her but the piano accompanist. The results of her efforts are set forth, in the notices culled from the New York daily papers:

H. E. Krehbiel, writing in the New York Tribune, on Miss Hinkle's recital, stated:

"Florence Hinkle, who is far from being a stranger, to the New York concert-going public, gave to her many admirers a chance to hear her in a program of songs. Miss Hinkle is better known to the oratorio and concert worlds than she is to the more intimate province she invaded last night, but she abundantly proved that her art is there too, equally grateful. The charm and freshness of her voice, its ample carrying power, and her admirable schooling have often been spoken of with pleasure, and they gave pleasure again last night. Especially well sung, were Schubert's 'Fruhlingsglaube' and 'Lachen und Weinen', the former being given with an exquisite tenderness and the latter with catching humor. As a singer of lieder, Miss Hinkle, it is to be hoped, will be heard soon and often. Handel's 'Piangero Sarte Mia' with which the programme

opened, and Purcell's 'Come Unto These Yellow Sands' were both given with great spirit and breadth of style. The audience was one of unusual distinction."

October 29, 1913.

The following is quoted from Richard Aldrich's criticism in the New York "Times":

"Miss Hinkle's voice and method, have before now won and deserved admiration, and they deserved it anew in their application to the music of this programme. She acquitted herself creditably in an air with recitative from Handel's 'Giulio Cesare'. Her singing of German Songs showed a keen appreciation of the lyric style, and in Schubert's 'Fruhlingsglaube' especially she put much sincere sentiment. Her enunciation was especially good in her German and English songs."

W. J. Henderson, critic of the New York "Sun" was most impressed by Miss Hinkle's singing of the classical airs and songs. In reviewing these, Mr. Henderson stated:

"With a beautiful voice that is unusually good in quality and true in pitch, she sang Handel's 'Piangero la Sarta Mia', from his opera 'Julius Caesar' with admirable command of breadth and phrase. Then again in the numbers, 'Heller Blick' by Haydn; Mozart's 'Contentezza' and 'Come Unto These Yellow Sands' of Purcell, her excellent freedom in vocal skill was disclosed in a manner that imported to her delivery, the dignity of style so significant in the rendering of classic models of song."

"Florence Hinkle," wrote Max Smith, in the New York "Press", who has won an enviable reputation in New York as a church and oratorio singer, made first public appearance last night in Aeolian Hall as an interpreter of songs.

"It is not an easy journey from the domain of religion music, to that of secular song, and many have stumbled on the way. But Miss Hinkle was far more successful in her efforts and the large and friendly gathering which gave her encouragement yesterday, evidently was quick to appreciate the fact. Her program * * * * * * offered her plenty of opportunity to reveal the limpid beauty of her voice, her smooth and sustained legato and her excellent phrasing, supported by a breath control that could serve as a model to many."

The critic of the New York "Herald" penned these lines of praise:

"For an opera or oratorio singer, a song recital is usually considered something of a feat, but in the case of Miss Florence Hinkle, oratorio soprano, who gave a recital last night in Aeolian Hall, the change was a happy one. If the attitude of the audience is any criterion, her success was undoubted

"The quality of Miss Hinkle's voice is beautiful and in range and volume it fills all the requirements of the concert stage. Moreover, she sings with intelligence. Her recital was a success.

"There was a pleasing variety in the programme, which was of a more or less historical character, beginning with Handel and closing with a modern group of songs in English.

"Miss Hinkle also showed herself to be equal to the exacting demands of the modern French school."

## Philip Hale Lauds Florence Hinkle.

Philip Hale, ranked as one of the most accomplished and most exacting musical critics of America, has for sometime revealed his displeasure over singers of the intensely dramatic school. On the other hand, Mr. Hale is always elated with the singer, whose voice is lyric and pure and whose singing is distinguished for refinement and technical

finish. In reviewing the concert which Titto Ruffo gave in Boston, at which Florence Hinkle, the American soprano assisted, Mr. Hale stated in the Boston Herald:

"The musical feature of the concert was the exquisite singing by Miss Florence Hinkle of 'Vissi d'arte', from 'Tosca' and 'Depuis le Jour' from 'Louise'. Many remember her singing in the 'Libera', from Verdi's 'Requiem' at a concert of the Mendelssohn Choir of Toronto, nearly two years ago, when she made a profound impression. There are few singers now before the public, who have such absolute technic, such mastery of style. Nor is this an instance of mere mechanism, icily cold in its perfection. While the tones are of crystalline purity in themselves, often of ethereal beauty, they have emotional significance. Miss Hinkle fortunately has not yielded to the temptation of being 'dramatic' at any cost. She is a lyric soprano; her lyricism satisfies the understanding and touches the heart."

### Demands from Far and Wide.

Miss Hinkle opened the season of 1913-1914, at the Worcester, Mass., Musical festival and then went to Aurora, N. Y. to give a recital at Well's College. She has sung at many festivals in the United States and Canada, and since she advanced to the high ranks as a concert star, she has been in demand by colleges and universities. Florence Hinkle let it be stated again, is an American singer, who was entirely educated by masters in her own country. She is one of the few native singers, whose fame was achieved without the so-called prestige of a European debut.

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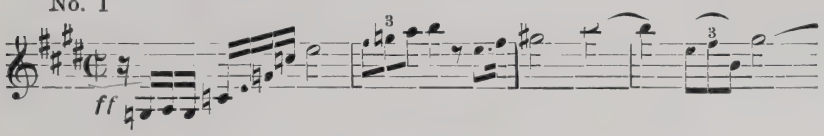
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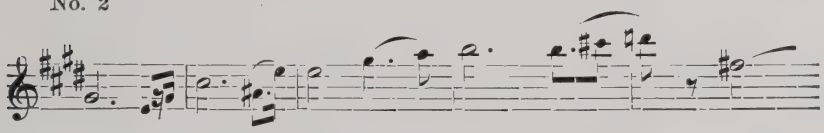
Don Juan's fiery youth and passion are conveyed by the following phrase:

No. 1



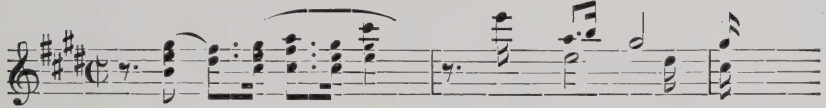

Further and more intimate characterization of him is given in this melody, which may be called the first "Don Juan" theme:

No. 2



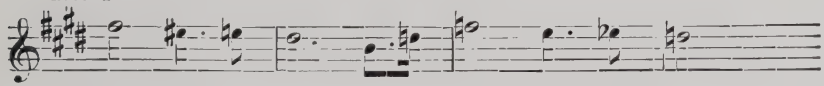
Soon he encounters his first conquest, a young and simple country maiden, whom Strauss sketches as follows:

No. 3 *tranquillo*



He soon tires of her, however, as she fails altogether to embody the ideal he is seeking. His revulsion and satiety are expressed in this phrase, which reappears
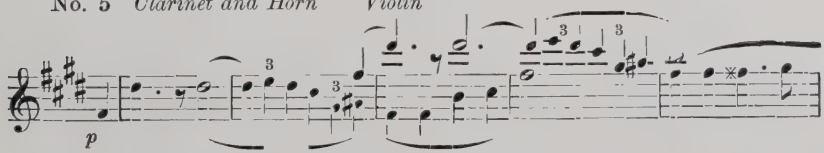
No. 4



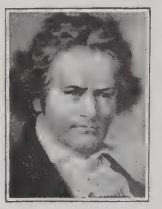
several times during the course of the tone-poem, and always with the same meaning.

Don Juan's next conquest is a countess, whose surrender to his blandishments is depicted in this passionate love duet:

No. 5 *Clarinet and Horn* *Violin*




But soon the reappearance of the "revulsion" motive (No. 4) again tells of weariness and another failure. Then appears Anna, who does not actually come upon the scene in Lenau's poem, but whose virtues and beauties are rapturously



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## DATES PROGRAM AND SOLOISTS

### FIRST CONCERT

Tuesday, November 24, at 4:00 P. M.

FLORENCE HINKLE, Soprano

PROGRAM

1. Symphony No. 1, C major
2. Aria "Ah Perfido"
3. Romance for Violin F major
   George Klass
4. Songs: a - "Freudvoll und Leidvoll"
   b - "Ich liebe Dich"
   c - "Lied aus der Ferne"
5. Symphony No. 8, F major

### SECOND CONCERT

Monday, December 7, at 4 P. M.

MARION GREEN, Baritone

PROGRAM

1. Symphony No. 2, D major
2. Aria - "Mit Maedeln sich vertragen"
3. Romance for Violin, G major
   Richard Czerwonky
4. Songs: a - "In questa tomba"
   b - "Bitten"
   c - "Die Ehre Gottes aus der Natur"
5. Symphony No. 7, A major

### THIRD CONCERT

Tuesday, January 5, at 4:00 P. M.

FANNY BLOOMFIELD-ZEISLER, Piano

PROGRAM

1. Symphony No. 4, B-flat major
2. Piano Concerto No. 5, E-flat major,
3. Symphony No. 5, C minor

### FOURTH CONCERT

Tuesday, January 19, at 4:00 P. M.

MAUD POWELL, Violin

PROGRAM

1. Symphony No. 3, E-flat major, "Eroica"
2. Violin Concerto, D major
3. Overture: "Leonore," No. 1

### FIFTH CONCERT

Tuesday, March 16, at 4:00 P. M.

LEONARD BORWICK, Piano

PROGRAM

1. Symphony No. 6, F major, "Pastoral"
2. Piano Concerto No. 4, G major
   "Emperor"
3. Overture to "Fidelio"

### SIXTH CONCERT

Wednesday, March 31, at 4:00 P. M.

LUCILLE STEVENSON, Soprano
GENEVIEVE WHEAT, Contralto
REED MILLER, Tenor
THEO. HARRISON, Baritone

PROGRAM

1. Overture, "Leonore," No. 3
2. Song, "Adelaide"
3. Benedictus, from "Missa solennis"
4. Symphony No. 9, D minor, "Choral"

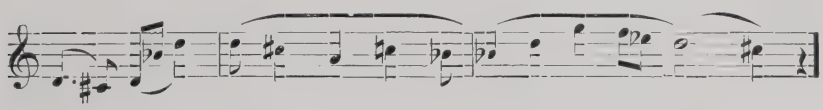
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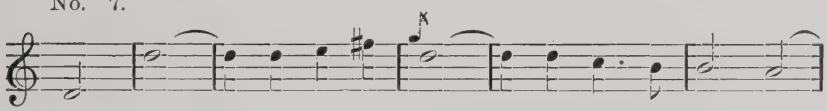
extolled by Don Juan. Strauss gives especial prominence to this episode. Anna is drawn in the following theme,

No. 6



while Don Juan's long attack upon the citadel of her maiden heart and her gradual weakening are painted in some irresolute passages. Finally she yields and her love for Don Juan is thus announced.

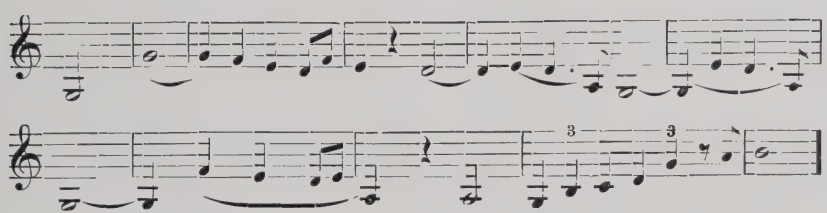
No. 7.



It will be noticed that the "Anna" music is quite different, psychologically, from that of the Countess. She represents a quieter, more contemplative and domestic type of woman.

Again the motive of revulsion and satiety is heard. Don Juan tears himself violently from Anna and plunges wildly into the whirlpool of life. The following forceful theme, first heard in the four horns, is the second "Don Juan" motive proper:

No. 8




We next see Don Juan at a masked ball, readily recognized by the dance music which represents it in the tone-poem. Presently is heard a long organ-point on B, and Don Juan's high and feverish spirits begin to wane. Reminiscences of former themes are heard as reproachful memories with which his maturing mind is haunted. Both "Don Juan" themes are again heard as he tries vainly to reassert his wasted youth. But the end is near. Tremulous descending passages are heard in the strings, sustained by the wood-winds and brass. Suddenly a sharp trumpet note indicates the piercing of Don Juan's heart by the sword of his adversary in the duel. A final poignant chord is heard, and Don Juan's misspent life comes to an end.



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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## NEXT SYMPHONY CONCERT

Friday Evening, December 4, 1914, at 8:15

Soloist: HELEN STANLEY, Soprano

### Program

1 *Symphony No. 3, "Harold in Italy," Op. 16 . . . *Berlioz*
Solo Viola: Karl Scheurer
I. Harold in the Mountains
II. Serenade of a Mountaineer of the Abruzzi
III. March and Evening Prayer of the Pilgrims
IV. Orgies of the Brigands

2 Mirror Song, from "Thais" . . . . . *Massenet*

INTERMISSION

3 **Suite—"Mother Goose" ("Ma Mere l'Oye") . . . *Ravel*
I. Pavane of the Sleeping Beauty
II. "Hop O'My Thumb"
III. "Laideronnette, Empress of the Pagodes"
IV. "Beauty and the Beast"
V. The Fairy Garden

4 Aria of Lia, from "L'Enfant prodigue" . . . . *Debussy*

5 Scherzo—"L'Apprenti Sorcier" . . . . . *Dukas*

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**First time at these Concerts

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Seat Sale opens Monday, Nov. 30, at 9 A. M.



## HELEN STANLEY, Soprano

Soloist at the

THIRD ST. PAUL CONCERT

Thursday, December 3, 1914

Helen Stanley was born in Cincinnati, Ohio, of American parents. She began her musical education in Chicago where her beautiful voice attracted the attention of one of Chicago's wealthy women who encouraged her in her efforts. After several successful concert appearances in Chicago she went to New York and accepted the position of leading soprano in St. Bartholomew's Episcopal Church. Her ambition soon led her to Europe where after a period of hard work and study she made her debut at the Royal Opera in Wuerzberg, Germany, in 1911. Here, during a two years engagement she had the opportunity to sing the leading roles in such operas as "Faust," Tannhauser," "Othello," "Carmen," "Magic Flute," "I Pagliacci," "La Boheme," "Tosca" and others. During the past two seasons in America Miss Stanley has duplicated her European success. Her first engagement at home was with the Chicago-Philadelphia Opera Co. where her greatest success was scored as Maliella in Wolf-Ferrari's "The Jewels of the Madonna."

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Fifth Popular Concert

Sunday Afternoon, November 22, 1914, at 3:30

Soloist: GEORGE KLASS, Violinist

### Program

1 Gipsy March . . . . . *Lacomb*

2 *Overture to "Sicilian Vespers" . . . . *Verdi*

3 Symphonic Poem, "Lancelot and Elaine" . . . *MacDowell*

4 Concerto for Violin in E minor . . . . *Mendelssohn*

5 Prelude to Act 3 of "Kunihild" . . . . *Kistler*

6 "Under the Lindens," from "Scenes Alsaciennes" . . *Massenet*
Clarinet: Pierre Perrier Cello: Cornelius van Vliet

7 Ballet Music from "Boabdil" . . . . *Moszkowski*
(a) Moorish Fantasy (b) Malaguena

*First time at these Concerts

Tickets 25c and 50c at Cable Piano Co.
Seat Sale opens the Thursday previous to the Concert.



### GEORGE KLASS, Violinist

Soloist at the

FIFTH POPULAR CONCERT

George Klass, assistant Concertmaster of the Minneapolis Symphony Orchestra, was born April 27, 1887, at Warsaw, Poland. His musical talents were so pronounced that at the age of ten he was accepted as a pupil at the Conservatory in Warsaw, where he remained for several years. This was followed by five years study with Prof. Barcewicz, at the end of which time he went to Petrograd and spent three years with Prof. Leopold Auer, the famous teacher of Mischa Elman. His first important engagement was with the Philharmonic Orchestra in Warsaw, appearing as soloist with this organization on a concert tour through Russia and Germany. In 1910, Ferdinand Loewe engaged Mr. Klass as concertmaster of the "Konzertverein" Orchestra at Munich where he remained three years coming to America at the end of that time. Last season Mr. Klass was assistant Concertmaster of the St. Paul Symphony Orchestra.

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Friday Afternoon, November 27, 1914

*at 3:45*

### THE MINNEAPOLIS SYMPHONY ORCHESTRA

EMIL OBERHOFFER, Conductor

Subject: MUSIC THAT TELLS A STORY

Program

Theme: "MAERCHEN" (Folk Lore)

1 "Koenigskinder" (Music from the Opera) . . . *Humperdinck*
2 "Schneewitchen" (Snow White) . (Tone Picture) . . *Bendel*
3 "Kikimora" (Russian) . (Tone Picture) . . . *Liadow*
4 "Haensel and Gretel" (Music from the Opera) . . *Humperdinck*

Admission to adults by Season Tickets only. Price $3.00 each. No single tickets sold. For information apply at Ticket Office at Cable Piano Co., Nicollet at Eighth.

# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Sixth Popular Concert

Sunday Afternoon, November 29, 1914, at 3:30

Soloist: EDNA GUNNAR PETERSON, Pianist

### Program

| | | |
|---|---|---|
| 1 | Overture to "Oberon" | *Weber* |
| 2 | (a) Nocturne, (b) Scherzo — From the music to "A Midsummer Night's Dream" | *Mendelssohn* |
| 3 | *Capriccio Brilliante, for Piano and Orchestra | *Mendelssohn* |
| 4 | (a) Valst Triste, from Drama "Kuolema" | *Sibelius* |
| | (b) Tone Poem, "Finlandia" | *Sibelius* |
| 5 | *Egyptian Dance, from "Djamileh" | *Bizet* |
| 6 | *Hungarian Fantasy, for Piano and Orchestra | *Liszt* |
| 7 | Three Pieces from "The Damnation of Faust" | *Berlioz* |
| | I. Minuet of the Will-o'the-Wisps | |
| | II. Dance of the Sylphs | |
| | III. Hungarian March, "Rakoczy" | |

*First time at these concerts

Tickets, 25c and 50c, at Cable Piano Co.
Seat Sale opens the Thursday previous to the Concert



## EDNA GUNNAR PETERSON, Pianist

Soloist at the

SIXTH POPULAR CONCERT

Edna Gunnar Peterson was born at Pullman, Illinois. Her musical education was begun in her home town, and later was continued in Chicago. In 1903 and 1904 she studied with Rudolph Ganz, at that time connected with a prominent music school in Chicago, and later, when he took up his residence in Berlin she followed, studying with him for four years. During Mr. Ganz's absence on concert tours she continued her studies with August Spanuth.

Miss Peterson made her Berlin debut February 12, 1910, with the Berlin Philharmonic Orchestra, Dr. Ernest Kunwald conducting. On April 20 of the same year she played a second engagement with this same organization. A year later she returned to Chicago and appeared as soloist with the Chicago Symphony Orchestra, founded by Theodore Thomas. The season 1912-13 she returned to Europe, appearing in a number of German cities and Paris. Since her return to America last season Miss Peterson has appeared in joint recital with such artists as Alice Nielsen, Mme. Tetrazzini and Mary Garden.

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# OSCAR SEAGLE

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Assisted by FRANK BIBB, at the Piano

## PROGRAM

I

"Non piu andrai," from "Le Nozze di Figaro" - - - *Mozart*
Deh piu a me non v'ascondete - - - - - - *Bononcini*
Nel cor non piu mi sento - - - - - - - *Paisiello*
Vieilles chansons françaises du seizième siècle.

MR. SEAGLE

II

Staendchen
Fruehlingsnacht - - - - - - - - *Schumann*
Ich grolle nicht

Alte liebe
Botschaft - - - - - - - - - *Brahms*

MR. SEAGLE

III

Nocturne - - - - - - - - - - *Faure*
Jeux d'eau - - - - - - - - - - *Ravel*
Soiree dan Grenade
Reflets dans l'eau - - - - - - - *Debussy*
Ballet

MR. BIBB

IV

Serenade Italienne - - - - - - - - *Chausson*
Le Lazzarone - - - - - - - - - *Ferrari*
Mandoline - - - - - - - - - *Debussy*
Phidyle - - - - - - - - - - *Duparc*
Les Rossignols - - - - - - - *Rimsky-Korsakow*
Enfant si j'etais roi - - - - - - - - *Cui*

MR. SEAGLE

V

Would God I Were the Tender Apple Blossom - - *Old Irish*
Ballynure Ballad - - - - - - - - *Old Irish*
Ah Love, But a Day - - - - - - - *Amy Beach*
Indian Elegy - - - - - - - - *Frank Bibb*
Les Silhouettes - - - - - - *John Alden Carpenter*
When I Bring You Colored Toys - - *John Alden Carpenter*

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EMIL OBERHOFFER, Conductor

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### DATES AND SOLOISTS

| | | |
|---|---|---|
| December 13 | Mary Ann Kaufman | Soprano |
| December 20 | Richard Czerwonky | Violinist |
| December 27 | Alma Johnson-Porteous | Contralto |
| January 3 | Albert Lindquest | Tenor |
| January 10 | Eleanor Spencer | Pianist |
| January 17 | Christine Miller | Contralto |
| January 24 | Henry J. Williams | Harpist |

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|---|---|
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# SECOND SERIES OF SUNDAY AFTERNOON POPULAR CONCERTS

## DATES, PROGRAMS AND SOLOISTS



FIRST CONCERT. December 13, at 3:30. MARY ANN KAUFMAN, Soprano.

1. Overture to "Merry Wives of Windsor" . . . . . NICOLAI
2. *Symphonic Poem—"Mazeppa" . . . . . LISZT
3. Prelude to "Lohengrin" . . . . . WAGNER
4. Aria—"Elsa's Dream," from "Lohengrin" . . . . . WAGNER
5. Rhapsodic Dance—"The Bamboula" . . . . . COLERIDGE-TAYLOR
6. **Trio for Flute, Oboe and Clarinet . . . . . WALLEY
   Messrs. de Lorenzo, Labate and Perrier.
7. Arias: a. "Visi d'Arte," from "La Tosca" . . . . . PUCCINI
   b. "One Fine Day" from "Madam Butterfly" . . . PUCCINI
8. Invitation to the Dance . . . . . WEBER-WEINGAERTNER



SECOND CONCERT, December 20, 3:30, RICHARD CZERWONKY, Violinist.

1. March, from "Tannhaeuser" . . . . . WAGNER
2. Overture to "Tannhaeuser" . . . . . WAGNER
3. *Romance, from Suite, Op. 19 . . . . . DOHNANYI
4. Concerto for Violin No. 2, in D minor . . . . . BRUCH
5. **Suite—"Woodland Sketches" (arranged by Emil Oberhoffer) MACDOWELL
   a In Autumn c From Uncle Remus e To a Water Lily
   b To a Wild Rose d At An Old Trysting Place f Told at Sunset
6. Waltz—"Tales from Vienna Woods" . . . . . STRAUSS



THIRD CONCERT, December 27, 3:30. ALMA JOHNSON-PORTEOUS, Contralto

1. March of the Dwarfs, from Ballet "Laurin" . . MOSZKOWSKI
2. Overture to "Le Roi d'Ys" . . . . . LALO
3. Symphonic Poem—"Phaeton" . . . . . SAINT SAENS
4. Aria—"Che faro senza Euridice" . . . . . GLUCK
5. **"Liebestraum" (arranged by Emil Oberhoffer) . . . . LISZT
6. **Concerto for French Horn . . . . . RICHARD STRAUSS
   Horn: RICHARD LINDENHAHN.
7. Aria—"More Regal in his Low Estate" . . . . . GOUNOD
8. "Nutcracker" Suite . . . . . TSCHAIKOWSKY



FOURTH CONCERT, JANUARY 3, at 3:30. ALBERT LINDQUEST, Tenor

1. Overture to "Der Freischuetz" . . . . . WEBER
2. Symphonic Poem—"Les Preludes" . . . . . LISZT
3. Aria—"Che gelida manina," from "La Boheme" . . PUCCINI
4. **Grand Duo Concertante for Violin and Viola . . . . MOZART
   Violin: RICHARD CZERWONKY. Viola: KARL SCHEURER.
5. *Serenade for Wind Instruments . . . . RICHARD STRAUSS
6. Aria—"Celeste Aida," from "Aida" . . . . . VERDI
7. March of Homage, from "Sigurd Jorsalfar" . . . . GRIEG



FIFTH CONCERT, January 10, at 3:30. ELEANOR SPENCER, Pianist

1. *Overture to "Fidelio" . . . . . BEETHOVEN
2. "Unfinished" Symphony . . . . . SCHUBERT
3. Concerto for Pianoforte No. 1, E-flat major . . . . LISZT
4. Scherzo, Op. 45 . . . . . GOLDMARK
5. **"Hymn to the Rising Sun" . . . . . MANDL
   For Strings, Harp and Organ.
6. **"Chant du Voyageur" (arranged by Emil Oberhoffer) PADEREWSKI
7. Waltz—"The Beautiful Blue Danube" . . . . . STRAUSS



SIXTH CONCERT, January 17, at 3:30. CHRISTINE MILLER, Contralto

1. "Marche Ecossaise" (Scotch March) . . . . . DEBUSSY
2. Overture—"The Land of the Mountain and the Flood" . MacCUNN
3. Symphonic Poem—"La Belle au bois dormant" . . . BRUNEAU
4. Aria—"Adieux forets," from "Joan d'Arc" . . TSCHAIKOWSKY
5. Two Slavonic Dances . . . . . DVORAK
6. *Theme and Variations, "Death and the Maiden" . . SCHUBERT
7. Lia's Aria, from "L'Enfant Prodigue" . . . . . DEBUSSY
8. Introduction to Act III and Bridal Chorus, from "Lohengrin" WAGNER



SEVENTH CONCERT, January 24, at 3:30. HENRY J. WILLIAMS, Harpist

1. Overture—"Ruy Blas" . . . . . MENDELSSOHN
2. *Symphony in G minor . . . . . MOZART
3. Concerto for Harp and Orchestra . . . . . DUBOIS
4. *Cavatina . . . . . BOHM
5. Andante cantabile, from String Quartet . . . . TSCHAIKOWSKY
6. **Concerto for Flute and Harp . . . . . MOZART
   Flute: LEONARDO DE LORENZO. Harp: HENRY J. WILLIAMS.
7. Bacchanale from "Tannhaeuser" . . . . . WAGNER

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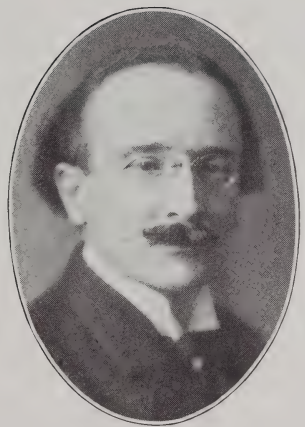
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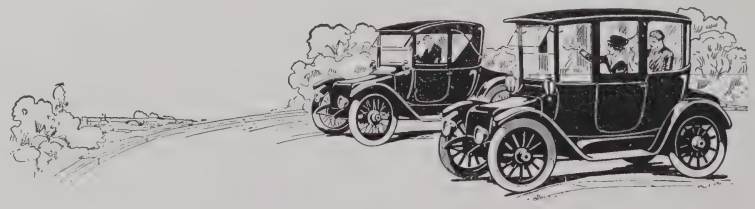
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## Julia Claussen, Contralto

Julia Claussen, the Swedish contralto, who joined the Chicago Grand Opera Co. season before last, and created a sensation by her magnetic presence, histrionic ability and the power of her voice, is undeniably one of the greatest song-birds Sweden has furnished since the pristine days of Christine Nilsson. Mme. Claussen is in the very prime of life—is tall and dark, a superb figure and a dominating personality which, however, her artistic sense and judgment never permit to predominate whether on the operatic or concert stage. She first essayed the career of a concert singer, but her vocal endowments brought her such flattering offers from the Royal Swedish Opera at Stockholm as were not to be resisted. She there mastered all the contralto roles of the standard operas and became the leader in the Wagnerian roles. During the vacation periods at the opera she studied at Berlin, Munich, Vienna and Bayreuth, increasing her repertoire and acquiring the best European traditions. Last spring she joined the Covent Garden Royal Opera at London and scored an unqualified success.

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### WAGNER PROGRAM

1 Introduction to Act III and "Bridal Chorus" from "Lohengrin"

2 Overture to "Tannhaeuser"

3 Senta's Ballad from "The Flying Dutchman"

4 Prelude to "Lohengrin"

5 Ride of the Valkyries from "Die Walkuere"

6 "Waldweben" from "Siegfried"

7 Three Songs with Orchestra

I. "Im Treibhaus"

II. "Stehe Still"

III. "Traeume"

INTERMISSION

8 Prelude to "Die Meistersinger"

9 Prelude and "Isolde's Love-Death" from "Tristan and Isolde"

Isolde: Mme. Claussen

10 Finale to "Rheingold," Entrance of the Gods into Walhalla

*Emergency Exits indicated by Red Lights*

NOTE: The length and character of this program precludes the granting of encores.

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*Advance Programs on Pages 22, 27, 29, 30, 31*



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# Program Notes

## RICHARD WAGNER

Born May 22, 1813, at Leipzig
Died Feb. 13, 1883, at Venice

## 1 Introduction to Act III and Bridal Chorus from "Lohengrin" . . . *Richard Wagner*

The story of "Lohengrin" is the blending of three legends, but the basic one is that of King Arthur and the Holy Grail.

The scene of the opera is laid in Antwerp in the Tenth Century. The story as told by Wagner, who wrote the text for this, as for all his other operas, is that of the Knight Lohengrin, who comes in his boat, drawn by a swan, to defend Elsa from the charges (preferred by Telramund and Ortrud who covet Elsa's estate) of having murdered her younger brother, Godfrey. Telramund is vanquished and disgraced by Lohengrin, who wins Elsa as his bride exacting from her, however, the condition that she never asks who he is or whence he came.

The Prelude to Act III expresses the festive mood of the marriage feast of Elsa and Lohengrin and as the curtain rises is followed by the beautiful and familiar Bridal Chorus, as the bridal party enters the bridal chamber in the palace.

The third act of "Lohengrin" was composed at Grossgraufen between Sept. 9, 1846, and March 5, 1847. The introduction is scored for three flutes, three oboes, three clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, tympanies, triangle, cymbals, side drum and strings.

## 2 Overture—"Tannhaeuser" . . *Richard Wagner*

The plot of "Tannhaeuser" was sketched by Wagner in 1842 at Teplitz, just before the rehearsals for the production of "Rienzi" began at Dresden, in the summer of that year. Three years elapsed before the completion of the opera, and Wagner himself once testified to his absorbing devotion to the pleasurable work of writing it and the joy he felt in bringing it to its conclusion. "Into this work," he wrote in a letter, "I have thrown my whole soul, and with such consuming ardor that the nearer I got to the end the more haunted I became with the fear that sudden death might prevent me from completing it; so that after I had written the last note I experienced a feeling of joyous elation, as if I had escaped a mortal danger."

"Tannhaeuser" was first produced at the Royal Opera House, Dresden, October 19, 1845, the composer himself conducting.

The familiar overture is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, tympanies, cymbals, triangle, tambourine and strings. This introduction to the opera deals with the struggle between earthly love and that which is born of heaven. The former is symbolized in the person of Venus, goddess of passion, and the latter in that of the pure and saintly-minded Elizabeth. It begins with an Introduction (*Andante maestoso,* E major, 3-4 time) in which the Pilgrims' Chorus, "Begluckt darf nun dich" from the third act is introduced. After this theme has been presented, *piano,* there is a *crescendo* and the same melody is repeated, *fortissimo,* by the brasses. The rapid, descending violin figure in short curves which accompanies this theme when given out by the brasses plays an important psychological part in the composition, being explained by Wagner as a symbol of "the pulse of life." The Pilgrims' Chorus dies away and the bacchanalian, lustful music follows without pause. This movement (*Allegro,* E major, 4-4 time), is taken largely from the first act of the opera. The brilliant second theme, in B major, is Tannhaeuser's song, "Dir tone Lob." At the close of this the bacchanale returns with renewed frenzy; but there follows (in the clarinet; *tremolos* in the violins), Venus' "Geliebter kom, sieh dort die Grotte."

The music becomes more agitated, the tempo is quickened, and Tannhaeuser's song is heard again at the climax, now in E major. There is a renewal of the bacchanalian orgy; the violin figure heard before in the Pilgrims' Chorus returns,




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and with it, twelve bars later, the theme of the chorus itself. This is given out at first by the clarinets, bassoons and horns, but after a *crescendo* the subject is thundered out *fortissimo* by the brasses and the overture comes to a splendidly triumphant end.

## 3 Senta's Ballad, from "The Flying Dutchman"

*Richard Wagner*

The beginning of the second act of "The Flying Dutchman," discloses a room filled with maidens, all busily spinning, all but Senta, Daland's daughter, who is idly dreaming, with her eyes fixed on the fanciful portrait of the Flying Dutchman which hangs on the wall.

The legend of the unhappy Hollander has made a strong impression on the young girl, and he seems almost a reality to her. Senta rouses herself and commences the ballad, which begins with the motive of *The Curse*. With growing enthusiasm she goes on, describing the unhappy lot of the man, condemned to sail the sea forever unless redeemed by the love of a woman. Then with emotion she cries: "Yet this, the spectral man from his life long curse may deliver." This is the theme of *Redemption by Woman's Love*, and as Senta sings the beautifully tender and melodious phrase, she runs toward the portrait of the Hollander with outstretched arms, hardly conscious of her surroundings.

The following free translation is from the pen of Natalia Macfarren:

Yo-ho-hoey! Yo-ho-ho-hoey! Yo-ho-hoey! Yo-hoey!
A ship the restless ocean sweeps;
Blood-red her sails, and black her masts;
Her pallid captain never sleeps,
But watchful glances round him casts.
Hui! The wind is shrill! Yo-ho-hoey!
Like an arrow he flies, without rest, without end!
Yet this pallid man from his life-long curse may deliver,
Find he a maiden, faithful and true, to love him forever.
Ah! mightest thou, pallid seaman, but find her!
Pray he that Heav'n soon,
In his need may grant him this boon.

Against a tempest's utmost wrath,
Around the Cape he once would sail;
He curs'd and swore a foolish oath:
"Befall what may, I will prevail!"
And Satan heard! He mark'd his word!
And condemn'd him to sail on the sea, without aim, without end!
Yet this wretched man from his life-long curse may deliver,
Would but an angel shew him the way his bondage to sever.

He goes on shore when seven years end;
A wife he seeks, the land around;
But wheresoe'er his steps he bend,
For him no faithful wife is found.
"Unfurl the sails!" Yo-ho-hey!
"The anchor weigh!" Yo-ho-hey!
"Faithless love, faithless troth!
To the sea, without aim, without end!"

Ah! where is she, to whose loving heart the angel may guide thee?
Where lingers she, thine own to death, whatever may betide thee?

## 4 Prelude to "Lohengrin" . . *Richard Wagner*

Wagner sketched the poem of his opera "Lohengrin" in 1845. The music of the third act was written first (in 1846-1847); that to the first act was composed

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in May and June, 1847, and the second act was written last—in June, July and August of the same year. The first production of "Lohengrin" did not take place until August 28, 1850, when Liszt brought it out, under his own direction, at Weimar. Liszt characterizes the Prelude as "a kind of magic formula, which, like a mysterious initiation, prepares the soul for the sight of unaccustomed things, and of a higher significance than of our terrestial life." Wagner himself wrote: "Out of the clear blue ether of the sky there seems to condense a wonderful, yet at first hardly perceptible vision; and out of this there gradually emerges, ever more and more clearly, an angel host bearing in its midst the sacred Grail. As it approaches earth it pours out exquisite odors, like streams of gold, ravishing the senses of the beholder. The glory of the vision grows and grows until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expression. The vision draws nearer and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams, and shaking the soul with emotion. The beholder sinks to his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction, and consecrates him to its service; then the flames gradually die away, and the angel host soars up again to the ethereal heights in tender joy, having made pure once more the hearts of men by the sacred blessings of the Grail."

The score of Wagner's work was first published in 1866, the orchestral parts in March of the following year. The scoring of the Prelude calls for the following orchestra: Three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, tympanies, cymbals and strings.

## 5 Ride of the Valkyries from "Die Walkuere"

*Richard Wagner*

"The Ride of the Valkyries" opens the third act of "Die Walkuere," the second music drama in the Ring of the Nibelungen. The scene is a rocky mountain top over which the clouds are driven by a furious wind storm. Occasional flashes of lightning reveal other peaks in the far distance half hidden by the mists. The Valkyries—daughters of Wotan and Erda—race over the rocks on their steeds. It is their mission to carry to Walhalla the dead bodies of the heroes who have fallen in battle, there to become the protectors of the gods; and as the horses fly through the mists the forms of the slain warriors are seen hanging from their saddles. This vivid orchestral picture arranged for concert performance by Wagner himself, is based throughout upon the bold theme which suggests the impetuous energy of the Valkyries as they ride their war-horses through the storm clouds.

## 6 "Waldweben," from "Siegfried" . *Richard Wagner*

"In the second act of the third drama of the Nibelungen cycle," writes Philip H. Goepp, "is the recurring episode of Siegfried in the depths of the rustling forest, listening and replying to the song of the prophet bird. Siegfried has taken angry leave of Mime, who has lured him on near the cave of the dragon with the promise to teach him the lesson of fear.

"Siegfried lies outstretched under a linden tree and dreams of his father and mother; nothing moves or sounds but the subtle whisperings of the woods. As this swells and fills the scene, Siegfried's ear is held by the song of the forest birds (in flute, clarinet and oboe). He listens with growing interest to a bird in the branches above him. Wondering how he may learn some secrets of the bird, he cuts a reed and tried to imitate its song.

"When the reed fails, Siegfried tries his horn. Here the 'Waldweben' is broken by the fight with the dragon, Fafner, who appears in answer to the boy's challenge.

"When Siegfried has killed Fafner, a drop of the dragon's blood that he sucks

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from his hand enables him to understand the language of the birds. He learns again, amid the music of the forest branches, of the Nibelungen treasure, of the Tarnhelm and of the Ring, and following the bird's counsel descends into the cave. Once more a fierce scene intervenes: Siegfried kills the treacherous Mime. Once more Siegfried consults the bird, who tells him of the glorious bride sleeping on rocky fastness, guarded by fire: 'who fighteth the flames, wakens the maid, Brunnhilde wins for his own': and later 'who Brunnhilde awakes, winning the bride, no craven shall be; he only who fear has not known.' So Siegfried is sure of success and follows the guiding bird to the rocky mount,—the 'Brunnhildenstein.'"

## 7 Three Songs, "Im Treibhaus," "Stehe Still" and "Traeume" . . . *Richard Wagner*

These songs are Nos. 3, 2 and 5, of a set entitled "Fuenf Gedichte fuer eine Frauenstimme in Musik gesetz von Richard Wagner." The set includes "Der Engel," "Stehe still," "Im Triebhaus," "Schmerzen," "Traeume." "Im Triebhaus" and Traeume are indicated as being studies to "Tristan and Isolde." The words are by Mathilde Wesendonck (1828-1902). Born Luckemeyer, she was married to Otto Wesendonck in 1848. When she met Wagner in 1852, she was, in her own words, "a blank page." She wrote dramas, dramatic poems, tales, and verses. The story of her connection with him is best told in "Richard Wagner to Mathilde Wesendonck," translated, with preface, etc., by W. A. Ellis (New York, 1905). The orchestrations for the three songs were made by Felix Mottl.

IM TREIBHAUS.

Hoch gewölbte Blätterkronen,
Baldachine von Smaragd,
Kinder ihr aus fernen Zonen,
Saget mir warum ihr klagt
Schweigend neiget ihr die Zweige,
Malet Zeichen in die Luft,
Und der Leiden stummer Zeuge,
Steiget aufwärts suesser Duft,
Weit in sehnenden Verlangen,
Breitet ihr die Arme aus,
Und umschlinget, nah'nfangen
Oede Leere nicht'gen graus.
Wohl ich weiss es arme Pflanze,
Ein Geschicke theilen wir,
Ob umstrahlt von Licht und Glanze,
Unsere Heimat ist nicht hier!
Und wie froh die Sonne scheidet
Von des Tages leerem Schein,
Hüllet der, der wahrhaft, leidet
Sich in Schweigens Dunkel ein.
Stille wird's, ein saeuselnd weben
Fuellet bang den dunklen Raum.
Schwere Tropfen seh' ich schweben
An der Blätter grünem Saum.

IN THE GREENHOUSE.

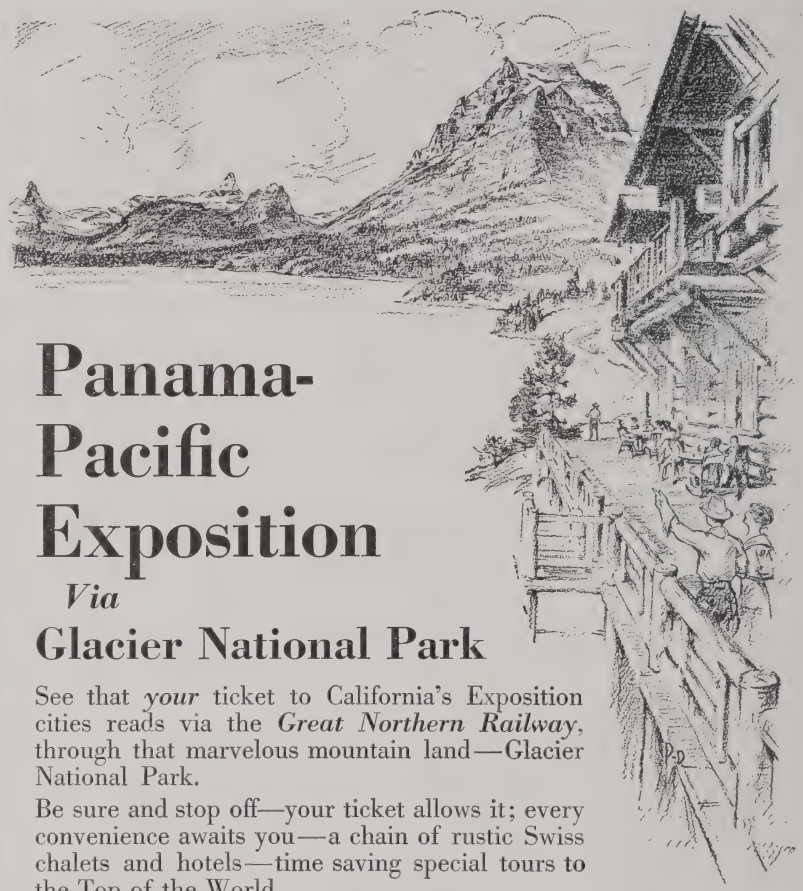
Mighty domes and leafy bowers,
Em'rald arches grand and high,
Ye were born 'neath tropic showers.
Sad ye seem—ah, tell me why!
Slow and still your arms are weaving
Mystic figures in the air,
And a perfume, anguish breathing,
Sorrow sweet arises there.
How ye show desire and longing
In your mighty arm's embrace,
Grasping, while vain hopes are thronging,
Only air and empty space!
I, too, know it, prison'd palm-trees!
One our lot, one pain we bear.
Tho' we're bathed in radiant sunbeams,
Yet our homeland is not here!
And so oft the sun at evening
Parts in twilight from the day.
Each of us, in silent grieving,
Bides the morrow as he may.
Now 'tis still, and yet a sighing
Thro' the palm house goes and grieves.
Heavy tear-drops now are lying
On the margins of the leaves.
(Translated by F. F. Bullard).

"STEHE STILL!"

Sausendes, brausendes Rad der Zeit,
Messer Du der Ewigkeit;
Leuchtende Spaehren im weiten All,
Die ihr umringt den Weltenball;
Urewigkeit Schoepfung halte doch ein,
Genug des Werdens, lass mich sein!
Halte an Dich, zeugende Kraft,
Urgedanke, der ewig schafft!
Hemmet den Athem, stillet den Drang,
Schweiget nur eine Sekunde lang!
Schwellende Pulse, fesselt den Schlag;
Ende, des Wollens ew'ger Tag!
Dass in selige suessem Vergessen
Ich moeg' alle Wonnen ermessen!
Wenn Aug' in Auge wonnig trinken,

STAND STILL.

Whirling thou wheel of the years that fly
Measure of eternity;
Spheres full of splendor in Nature's all,
Ye that surround the world's great ball,
Creation eternal cease to be
Enough of growth give rest to me.
Stop thy work, forth-bringing power,
Fertile though since the world's first hour.
Cease your emotion, your will,
But for a second be still, be still!
Throbbing pulses cease your sway
End of desire, eternal day.
That, forgetting all around me,
Of joy fullest fill may be found me,
When eye in eye we blissful mingle,



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Seele ganz in Seele versinken;
Wesen in Wesen sich wieder findet
Und Alles Hoffen's Ende sich sich kuendet
Die Lippe verstummnt in staunen dem Schweigen,
Keinen Wunsch mehr will das Inn're zeugen;
Erkennt der Mensch des Ew'gen Spur,
Und loes's dein Raethsel, heil'ge Natur!

Soul in soul no longer to single,
Being its other self obtaining
No longer wish of the heart remaining.
Our lips grow mute in silent devotion
No desire more, no restless motion,
When man decries eternal things
And solves thy riddle, holy sphinx.
(Translated by Dr. Francis Hueffer.)

TRÆUME.

Sag, welch' wunderbare Traeume
Halten meinem Sinn umfangen,
Dass sie nicht wie leere Schaume
Sind in oedes Nichts vergangen?

Traeume, die in jeder Stunde,
Jedem Tage schöner blüh'n,
Und mit ihrer Himmelskunde
Selig durch's Gemuethe ziehn?

Traeume, die hehre Strahlen
In die Seele sich versenken,
Dort ein ewig Bild zu malen;
Allvergessen, Eingedenken!

Traeume, wie wenn Frühlingessonne
Aus dem Schnee die Bluethen kuesst,
Dass zu nie geahnter Wonne
Sie der neue Tag begruesst.

Das sie waschsen, dass sie bluehen,
Traeumend spenden ihre Duft,
Sanft an deiner Brust verglühen,
Und dann sinken in die Gruft.

DREAMS.

Say, oh say, what wondrous dreamings
Keep my inmost soul revolving,
That they not like empty gleanings
Into nothing are dissolving?

Dreamings that with every hour,
Everyday, in brightness grow,
And with their celestial power
Sweetly through the bosom flow?

Dreamings that like rays of splendor
Fill the bosom, never waning,
Lasting image there to render:
All forgetting, one retaining!

Dreamings like the sun that kisses
From the snow the buds new born,
That to strange and unknown blisses
They are greeted by the morn.

That expand they may and blossom,
Dreaming spend their odors suave,
Gently die upon thy bosom,
And then vanish in the grave.
(Translated by Francis Hueffer.)

## 8 Prelude to "Die Meistersinger von Nurnberg"

*Richard Wagner*

The production of Wagner's only comic opera, "Die Meistersinger von Nurnberg" (The Mastersingers of Nuremberg), which is a satire upon the medieval German custom of trying to make singers as cobblers, tailors and other tradesmen and artisans are made, took place June 21, 1868. Many of the foremost musicians in the world were present and Wagner occupied a seat in the royal box of his patron, King Ludwig of Bavaria. The Prelude, however, came to a public performance nearly six years before the complete opera was heard. It was first presented at a concert given by Wagner's friend, Wendelin Weissheimer in Leipzig, November 1, 1862.

This wonderfully beautiful and sumptuous introduction is constructed from a number of the principal themes of the opera, opening with the Mastersingers' motive, a pompous march, followed by a short development of the tranquil motive of "Awakening Love" which leads to the entrance of another march-theme known as the "Banner" or "King David" motive. The latter, which reappears at all the important functions of the Mastersingers, is treated at considerable length. A return to the opening theme and a short interlude then lead to the melody of "Love Confessed" in which will be recognized one of the exquisite strains of the familiar "Prize Song." The restless motive, "Impatient Ardour" follows immediately and is succeeded by the parody on the ostentatious Mastersingers' motive, developed by the wood-winds, *staccato,* in conjunction with the droll counter-figure of the apprentices' derision of Beckmesser, borrowed from the song contest of the last act. Wagner's brilliant musicianship and phenomenal technical facility are forcibly illustrated in the conclusion, where the three principal motives are worked up in combination—the "Mastersingers" coming in the string-basses and tuba, the "Banner" in the wood-winds and the "Love Confessed" in the first violins, violoncellos and a part of the wind instruments. The remainder of the orchestra supplies ornate embellishments and the whole mounts to a gorgeous closing climax.

The Prelude is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, tympanies, triangle, cymbals, harp and strings.

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2 Concerto for Pianoforte No. 5, in E-flat major, ("Emperor") Op. 73 . . .
3 Symphony No. 5, in C minor, Op. 67 .

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## 9 Prelude and "Isolde's Love Death," from "Tristan and Isolde" . . *Richard Wagner*

Wagner's plot of "Tristan and Isolde" is derived from an old Celtic poem of the same name written by Gottfried of Strassburg, who lived in the Thirteenth Century, though Wagner has changed the narrative sufficiently to make it his own. Tristan is one of the most popular of legendary heroes and has been treated of by numerous writers, among them Tennyson, Matthew, Arnold and Swinburn.

Philip Hale gives the following data concerning Wagner's composing of this, probably, his most popular opera: "The thought of 'Tristan and Isolde' was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857; and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857; the second at Venice in March, 1859; the third at Lucerne in August, 1859." After many discouraging failures to secure a performance for his work, it was finally, through the influence of King Ludwig II of Bavaria, presented at Munich, June 10, 1865, under the direction of Hans von Buelow. Both the Prelude and the "Love-Death," however, were performed at concerts elsewhere before the production of the opera at Munich.

The Prelude has been described as " a sumptuously picturesque composition having much the same general form as the Prelude to 'Lohengrin'—working up through a long *crescendo* to a *fortissimo* climax, and then subsiding quickly to a *pianissimo*." It is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, tympanies and strings. In the "Love-Death" the orchestration remains the same with the addition of a harp.

The "Love-Death," or "Liebestod" closes the opera, when Isolde, in a transport of love and grief, sings her death song over the dead body of her lover Tristan. In the present concert version the "Liebestod" is attached, by a simple harmonic device, to the Prelude. Following is H. and F. Corder's English translation of the "Liebestod":

Mild and softly he is smiling; how his eye-lids sweetly open!
See, oh comrades!
See you not how he beameth ever brighter, steeped in star-light borne above?
See you not how his heart with lion zest, calmly happy, beats in his breast?
From his lips in heav'nly rest sweetest breath he softly sends.
Harken, friends!
Hear and feel ye not?
Is it I alone am hearing strains so tender and endearing?
Passion-swelling, all things telling, gently bounding, from him sounding, in me pushes, upward rushes trumpet tone that round me gushes?
Brighter growing, o'er me flowing, are these breezes' airy pillows
Are they balmy, beauteous billows?
How they rise and gleam and glisten!
Shall I breathe them? Shall I listen?
Shall I sip them, dive within them, to my panting breathing win them?
In the breezes around, in the harmony sound, in the world's driving whirlwind be drown'd, and sinking, be drinking, in a kiss, highest bliss!

## 10 Finale to "Das Rheingold" (Entrance of the Gods into Walhalla) . . *Richard Wagner*

"Das Rheingold," the first of the four Wagner music dramas which comprise "The Ring of the Niebelungen," was completed in January, 1854, and was first performed in Munich, September 22, 1869. The story is concerned with the treasure

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of gold stolen from its guardian Rhine maidens by Alberich, the Niebelungen dwarf whom the maidens had told that only he who foreswore love could obtain possession of the treasure which, fashioned into a ring, would confer unlimited power upon its possessor. Wotan, in order to assure himself a secure place from which he can govern the world, has had the giants Fasolt and Fafner build a great citadel for him and the other gods, promising them as a reward Freia, goddess of youth and beauty. When the giants come to claim their payment, Wotan puts them off. He has sent Loge around the world to secure something which the giants will accept in lieu of Freia, and the messenger returns while Wotan is temporizing with them. Loge relates the story of Alberich, who has stolen the Rhinegold and fashioned it into a ring. The giants are inflamed with desire to obtain this all-powerful ring, and agree to renounce their claim to Freia if Wotan will wrest the treasure from Alberich and give it to them. Wotan obtains the ring by cunning, but Alberich, in his wrath, curses the ring and all its future possessors.

In the fourth and last scene of "Das Rhinegold" the giants are given possession of the ring, and the curse begins to work. Fafner and Fasolt quarrel over it and the latter is slain. Horror falls upon the onlooking gods and Donner conjures a thunder-storm. As the clouds disappear a blindingly radiant rainbow is seen to stretch from the valley to Wotan's castle, Walhalla, gleaming in the light of the setting sun.

It is at this point that the excerpt from the opera played this evening begins. Wotan hails the citadel and led by Wotan and Fricka the gods pass slowly to Walhalla over the rainbow. From below is heard the mournful cry of the Rhine maidens, bereft of their precious treasure.

The score of the Finale to "Das Rhinegold" calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, tympanies, harp and strings.

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## NEXT SYMPHONY CONCERT

Friday Evening, January 15, 1915, at 8:15

Soloist: ALICE VERLET, Soprano

### Program

1 *Symphony after Byron's "Manfred," Op. 58 . . . *Tschaikowsky*

I Manfred Wandering in the Alps
II The Fairy of the Alps
III Pastorale
IV The Underground Palace of Arimanes

2 Aria—"Caro nome," from "Rigoletto" . . . . *Verdi*

3 Scherzo Capriccioso, Op. 66 . . . . . *Dvorak*

4 Bell Song, from "Lakme" . . . . . *Delibes*

5 Symphonic Poem—"Les Preludes" . . . . *Liszt*

*First time in Minneapolis

Tickets, $2.00, $1.50, $1.00, at Cable Piano Co.
Seat Sale opens Monday, January 11th, at 9 A. M.



### ALICE VERLET, Soprano

Soloist at the

NEXT ST. PAUL CONCERT

While Mlle. Alice Verlet is a native of Belgium, most of her operatic work has been done in France and England. She has been a member of the Paris Grand Opera, the Paris Opera Comique, the Paris Gaite Lyrique, the opera companies of Monte Carlo, Nice and Lyons, the Theatre de la Monnaie at Brussels, and she was specially engaged for Beecham's Mozart Season in London. Her operatic repertoire is enormous. During her career she has sung in over seventy different operas. Mlle. Verlet has an exquisite colerature voice that has often been compared to Patti's. Her trills, runs and cadenzas have made her famous all over Europe.

Mlle. Verlet will make her first appearance with the Minneapolis Symphony Orchestra on Thursday evening, January 14, at St. Paul.

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at this season to those whose children are completing, in January, high school or grade school courses, and to others who are planning to make a change in schools. In view of this we wish to emphasize the fact that no decision is so important for a student as the choice of a school. By that choice is determined not only what training shall be secured in chosen branches, but things far more vital; what standards of work, what ideals of service, what subtle influences shall be inwrought into character.

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Eleventh Popular Concert

(Fourth Concert—Second Series)

Sunday Afternoon, January 3, 1915, at 3:30

Soloists: { ALBERT LINDQUEST, Tenor
LEONARDO de LORENZO, Flutist }

### Program

1 Overture to "Der Freischuetz" . . . . . *Weber*
2 Symphonic Poem—"Les Preludes" . . . . . *Liszt*
3 Aria—"Celeste Aida" from "Aida" . . . . . *Verdi*
4 Suite—"L'Arlesienne" No. 1 . . . . . *Bizet*
I Overture III Adagietto
II Minuetto IV Carillon
5 *Flute Soli with Orchestra . . . . . *Leonardo de Lorenzo*
(a) Andante from "L'appassionato" (Fantasia sentimentale) Op. 5.
(b) "Giovialita," Valse de Concert, Op. 15, M S.
Played by the Composer.
6 Aria—"Che gelida manina" from "La Boheme" . . *Puccini*
7 Nocturne . . . . . *Borodine*
Solo Violin: Richard Czerwonky
8 March of Homage, from "Sigurd Jorsalfar" . . . *Grieg*

*First time in Minneapolis

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### ALBERT LINDQUEST, Tenor

Soloist at the

ELEVENTH POPULAR CONCERT

Albert Lindquest was born in Chicago twenty-four years ago of Swedish parents. As a young boy his fondness for music was most pronounced. While attending High School in Chicago he organized the High School Symphony Orchestra, and became concertmaster thereof, being quite a capable violinist. At the age of nineteen he entered the University of Chicago and in trying out for a place in the Glee Club his unusually fine voice attracted the attention of the University authorities. He began studying voice with a prominent Chicago vocal teacher but with no intention of making music his profession. One day Alessandro Bonci, by chance, heard Lindquest sing and, after giving the voice a thorough test, was emphatic in his praise. Acting on Bonci's suggestion, Lindquest took up his vocal studies in all seriousness and decided on an artistic career. Though before the public but a short time, his success attracted widespread attention and a great future is predicted for this young singer. Mr. Lindquest is engaged for the coming Spring Tour of the Minneapolis Symphony Orchestra. The approaching appearance will be his second at these concerts.

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## Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

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Friday Afternoon, January 8, 1915

*at 3:45*

Subject: MUSIC THAT TELLS A STORY

Theme: MYTHOLOGY

Admission to adults by Season Tickets only. Price $3.00 each. No single tickets sold. For further information apply to ticket office at Cable Piano Co., Nicollet at Eighth.

### NEXT ST. PAUL CONCERT

Thursday Evening, January 14, 1915, at 8:15

Soloist: ALICE VERLET, Soprano

Program

| | | |
|---|---|---|
| 1 | Symphony No. 2, in E minor | *Rachmaninow* |
| 2 | Aria "Caro nome," from "Rigoletto" | *Verdi* |
| 3 | Scherzo Capriccioso | *Dvorak* |
| 4 | Bell Song, from "Lakme" | *Delibes* |
| 5 | Symphonic Poem—"Les Preludes" | *Liszt* |

Seat Sale opens Monday, January 11, at W. J. Dyer & Bro., St. Paul.
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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Twelfth Popular Concert

Fifth Concert—Second Series

Sunday Afternoon, January 10, 1915, at 3:30

Soloist: ELEANOR SPENCER, Pianist

### Program

| | | |
|---|---|---|
| 1 | *Overture to "Fidelio," Op. 72, No. 4 | *Beethoven* |
| 2 | Symphony No. 8, in B minor ("The Unfinished") | *Schubert* |
| 3 | Concerto for Pianoforte No. 1, in E-flat major | *Liszt* |
| 4 | Scherzo, Op. 45 | *Goldmark* |
| 5 | **Hymn to the Rising Sun<br>For Strings, Harp and Organ | *Mandl* |
| 6 | *** "Chant du Voyageur"<br>Orchestrated by Emil Oberhoffer | *Paderewski* |
| 7 | Waltz—"The Beautiful Blue Danube" | *Strauss* |

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### ELEANOR SPENCER, Pianist

Soloist at the

TWELFTH POPULAR CONCERT

Eleanor Spencer was born at Chicago in 1890 where she made her debut as a pianist at the age of ten. Fortunately she was soon withdrawn from the public for further study under the guidance of William Mason. At the age of sixteen she went to Europe and after a year with Harold Bauer at Paris moved to Vienna where she spent four years with Leschetizky. Her first important public appearance was at Bechstein Hall, London, and was a great success. This was followed by engagements in England, Germany, Austria and Holland, many of them with well known orchestras. Miss Spencer opened this, her second, American season recently with the New York Philharmonic Society in New York City. The present will be her first appearance with the Minneapolis Symphony Orchestra.

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| January 31. | Leonora Allen | Soprano |
| February 7. | Hamlin Hunt | Organ |
| March 7. | Alma Beck | Contralto |
| March 14. | Jessie Weiskopf | Piano |
| March 21. | Clara Williams | Soprano |
| | Richard Czerwonky | Violin |
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| March 28. | Cornelius van Vliet | Violoncello |
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**FIRST CONCERT, January 31, at 3:30. LEONORA ALLEN, Soprano**

1. "Marche Triomphale" . . . . . KRAUSSE
2. Overture—"Phedre" . . . . . MASSENET
3. Adagio, from Ballet Music, from "Prometheus" . . BEETHOVEN
4. Aria—"Softly Sighing," from "Freischuetz" . . . . WEBER
5. *Suite—"Impressions of Italy" . . . . . CHARPENTIER
6. Aria—"Mon coeur," from "Mireille" . . . . . GOUNOD
7. Polonaise No. 2, in E major . . . . . LISZT

**SECOND CONCERT, February 7, at 3:30. HAMLIN HUNT, Organ**



1. Overture to "William Tell" . . . . . ROSSINI
2. *Concerto for Four Violins . . . . . MAURER
3. Fantasy—"Romeo and Juliet" . . . . . TSCHAIKOWSKY
4. Fantasie Dialogue for Organ and Orchestra . . . BOELLMAN
5. Two Hungarian Dances . . . . . BRAHMS
6. March—"Pomp and Circumstance" No. 1 . . . . . ELGAR



**THIRD CONCERT, March 7, at 3:30. ALMA BECK, Contralto**

1. Overture to a Comedy of Shakespeare . . . . . SCHEINPFLUG
2. **SYMPHONY IN D MINOR . . . . . CESAR FRANCK
3. Aria—"O My Immortal Lyre," from "Sapho" . . . . GOUNOD
4. Two Melodies for String Orchestra . . . . . GRIEG
   (a) Heartwounds (b) Spring
5. Scene and Waltz, from Ballet "Gretna Green" . . GUIRAUD
6. Aria—"O My Son," from "The Prophet" . . . . MEYERBEER
7. Polonaise, from Suite, "Scenes de Ballet" . . . GLAZOUNOW

**FOURTH CONCERT, March 14, at 3:30. JESSIE WEISKOPF, Piano**



1. Overture to "Euryanthe" . . . . . WEBER
2. Suite in A minor (Woodland Scenes) . . . . . MacDOWELL
3. Piano Concerto in B flat major (New) . . . . BORTKIEWICZ
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4. Dance of Nymphs and Satyrs . . . . . G. SCHUMANN
5. (a) "Chant du Voyageur" (New) . . . . . PADEREWSKI
   (b) Humoreske . . . . . DVORAK
   (Orchestrations by Emil Oberhoffer)
6. "Kaiser" Waltz . . . . . STRAUSS



**FIFTH CONCERT, March 21, at 3:30. CLARA WILLIAMS, Soprano**

1. "Joyeuse" March . . . . . CHABRIER
2. Comedy Overture—"Puck" . . . . . STRUBE
3. A Joyous Prelude (New, MS) . . . . . AVERY
   (First Performance)
4. Lyric Suite . . . . . GRIEG
5. Micaela's Aria, from "Carmen" . . . . . BIZET
6. "Drapa," Symphonic Poem . . . . . ALFVEN
   (First time in America)
7. *Grand Duo for Violin and Contra-bass . . . . . BOTTESINI
   MESSRS. CZERWONKY AND KUCHYNKA
8. Aria—"Ernani involani," from "Ernani" . . . . . VERDI
9. Caucasian Sketches . . . . . IPOLLITOW-IWANOW
   (a) In the Mountain Village (b) March of the Sardar

**SIXTH CONCERT, March 28, at 3:30. CORNELIUS VAN VLIET, Cello**



1. *Overture—"The Butterfly's Ball" . . . . . COWEN
2. SYMPHONY—"RUSTIC WEDDING" . . . . . GOLDMARK
3. Variations on a "Rococo Theme," for 'Cello . TSCHAIKOWSKY
4. Torch Dance, from "Feramors" . . . . . RUBINSTEIN
5. "La Jota Aragonaise" . . . . . SAINT-SAENS
6. "Espana," Spanish Rhapsody . . . . . CHABRIER



**SEVENTH CONCERT, April 4, at 3:30. BRUNO LABATE, Oboe**

1. Overture to "The Magic Flute" . . . . . MOZART
2. SYMPHONY NO. 1, B flat major, "SPRING" . . . . SCHUMANN
3. *"Legende Pastorale," for Oboe and Orchestra . . . GODARD
4. Suite—"Woodland Sketches" . . . . . MacDOWELL
   Orchestration by Emil Oberhoffer
5. Walther's Prize Song, from "Die Meistersinger" . . . WAGNER
   Solo Violin: RICHARD CZERWONKY
6. Prelude to Act III, Homage to Hans Sachs and "Dance of the Apprentices," from "Die Meistersinger" . . . . . WAGNER

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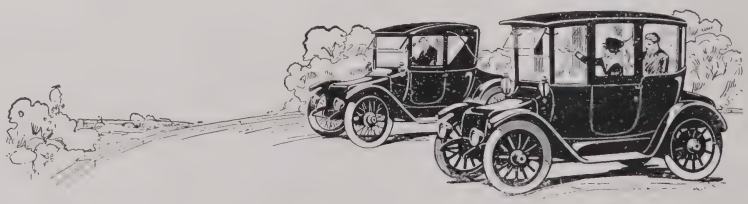
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## Helen Stanley, Soprano

Helen Stanley was born in Cincinnati, Ohio, of American parents. She began her musical education in Chicago where her beautiful voice attracted the attention of one of Chicago's wealthy women who encouraged her in her efforts. After several successful concert appearances in Chicago she went to New York and accepted the position of leading soprano in St. Bartholomew's Episcopal Church. Her ambition soon led her to Europe where after a period of hard work and study she made her debut at the Royal Opera in Wuerzberg, Germany, in 1911. Here, during a two years engagement she had the opportunity to sing the leading roles in such operas as "Faust," Tannhauser," "Othello," "Carmen," "Magic Flute," "I Pagliacci," "La Boheme," "Tosca" and others. During the past two seasons in America Miss Stanley has duplicated her European success. Her first engagement at home was with the Chicago-Philadelphia Opera Co. where her greatest success was scored as Maliella in Wolf-Ferrari's "The Jewels of the Madonna."

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TWELFTH SEASON, 1914-1915

# FOURTH SYMPHONY CONCERT

Friday Evening, December 4, 1914, at 8:15

## Soloist: HELEN STANLEY, Soprano

## PROGRAM

1 *Overture, "Le Carnaval Romain," Op. 9 . . *Berlioz*

2 Symphony No. 3, "Harold in Italy," Op. 16 . . *Berlioz*

Viola Solo: Karl Scheurer

I. Harold in the Mountains; Scenes of Melancholy and Happiness: Adagio—Allegro

II. March and Evening Prayer of the Pilgrims: Allegretto

III. Serenade of a Mountaineer of the Abruzzi to his Beloved: Allegro assai—Allegretto

IV. Orgies of the Brigands; Reminiscences of the preceding Scenes: Allegro frenetico

3 Micaela's Aria, from "Carmen" . . . . *Bizet*

INTERMISSION

4 *Symphonic Poem—"Viviane," Op. 5 . . *Chausson*

5 Air of Lia, from "L'Enfant Prodigue" . . . *Debussy*

6 Scherzo—"L'Apprenti Sorcier" . . . . *Dukas*

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# Program Notes

## 1 Overture—"Le Carnaval Romain," Op. 9 *Hector Berlioz*

(1803-1869)

So many salient points of character were possessed in common by Hector Berlioz, the French composer, and Benvenuto Cellini, the Italian metal worker, that it seems rather surprising not to find Berlioz's opera, "Benvenuto Cellini," his musical masterpiece. Each was supreme in the artistic world of his day, the cornerstone of the character of each was "ego," and each carried the circumstances of his life with a high and masterful hand. The history of the composition, rehearsals and various productions of "Benvenuto Cellini" is an illuminative period in the composer's life. The work was not a complete success, though it contains many passages of great and characteristic beauty. Among these none has proved more popular for orchestral programs of the past seventy-five years than the carnival overture played this evening, which originally was the introduction to the second act of the opera first produced in Paris in 1838.

The principal material of the overture is the Saltarello, or Roman dance, used in the carnival scene of the second act of "Benvenuto Cellini," and found recurring constantly during the progress of the overture, as a main setting for the several melodies taken from the same act.

The "Roman Carnival" is scored for two flutes (Piccolo), two oboes (English horn), two clarinets, four bassoons, four horns, two trumpets, two cornets, three trombones, tympanies, cymbals, two tambourines, triangle and strings.

## 2 Symphony No. 3, "Harold in Italy," Op. 16 *Hector Berlioz*

"The historical facts," writes Ernest Newman, "connected with the inception, composition, and production of the 'Harold in Italy' Symphony are so fully related by Berlioz himself in his Memoirs, that it is only necessary here to translate the passages in question. He had given a concert on the 22d of December, 1833, in Paris, at which his Fantastic Symphony had been performed with great success." "The players," he says, "were radiant with joy as they left the theatre. Finally, to complete my happiness, when the public had left I found a man waiting alone for me,—a man with long hair, piercing eyes, and a strange, haggard face, as it were that of a man possessed, a colossus even among giants, whom I had never seen before, and the first sight of whom impressed me deeply. He stopped me, seized my hand, and overwhelmed me with passionate praise that inflamed my heart and brain. It was Paganini!

"Some weeks afterwards he called on me. 'I have,' he said, 'an extraordinary viola by Stradivarius, and I want to play something on it in public; but I have no music that suits it. Will you write me a solo for it? There is no one but you whom I could trust to do the right thing.' 'Well,' I said, 'I am greatly flattered; but to give you what you want, to write something that will show off the brilliant qualities of such a virtuoso as you, one ought to be able to play the viola himself,—which I cannot do. You yourself, I should say, are the only man competent to meet the case.' 'No, no! said Paganini, 'I insist. You will be quite successful. As for me, I am too ill just now to compose; it is out of the question.'

"I tried then to please the illustrious virtuoso with a viola solo, but one combined with the orchestra in such a way as not to weaken the general orchestral mass, since I was sure that the incomparably powerful tone of Paganini would always keep the viola duly prominent. The idea was novel; the plan soon began to take shape in my head, and I was intensely eager to work it out. Scarcely was the first portion finished when Paganini desired to see it; but when he saw how frequently the solo viola was silent, he said, 'That's not what I wanted; I don't want to be out of it so long; I must be playing all the time.' 'Precisely,' I replied: 'what you want is a viola concerto, and, as I said at first, you alone can write that to your own satisfaction.' He did not answer, but left me with a disappointed



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look, without referring again to my sketch. A few days after he left for Nice, troubled by the disease of the larynx that ultimately killed him, and it was three years before he returned.

"As I now saw that my plan would never suit Paganini, I decided to go on with it irrespective of him, and without worrying any longer as to how the viola solo was to be always in the foreground. My idea was to write a sequence of scenes in which the viola should move about like an individual character—a kind of melancholy dreamer after the fashion of Bryon's 'Childe Harold,' set in the midst of the poetic memories I had brought with me from my wanderings in the Abruzzi; hence the title of 'Harold in Italy.' As in the 'Fantastic' Symphony, a principal theme (that first heard in the viola) runs through the whole work, but with this difference, that while the *idee fixe* of the Symphony keeps thrusting itself forward in a kind of passionate opposition to its surroundings, and so modifying these, the 'Harold' theme blends with the other themes of the orchestra, contrasting with them, indeed, so far as regards its movement and character, but not interrupting their development. In spite of the complexity of the harmonic tissue of this Symphony I wrote it with my usual rapidity, and spent much time in retouching it. The 'Pilgrims' March' took me only two hours to write, one evening when I was dreaming at the fireside, but I kept altering and polishing it for more than six years. Even in its first form, however, it had a great success at its production on the 23d of November, 1834."
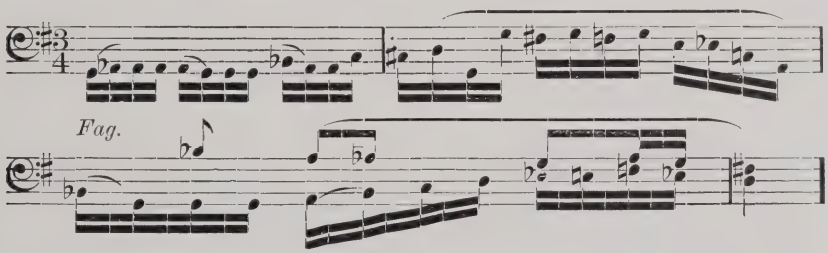
The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, one tuba, tympanies, snare drum, cymbals, triangle, harp, strings and solo viola.

## FIRST MOVEMENT.

I. Harold in the Mountains: Scenes of Melancholy, Happiness, and Joy: (*Adagio,* G minor, 3-4 time; *Allegro,* G major, 6-8 time).
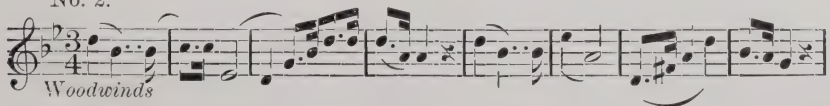
The Symphony opens with a troubled figure in the cellos and basses, to which the bassoons, at the third bar, add their own melancholy utterance—

No. 1. *Basses.*



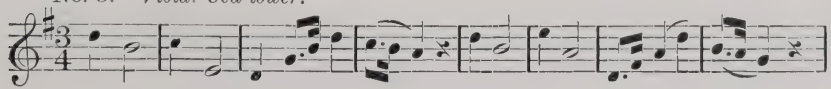

This is worked up imitatively for a few bars, until, against an agitated accompaniment in the strings, the woodwinds give out this long-drawn melody—

No. 2.




and shortly afterwards the solo viola enters with the following motive, which, it will be seen, is based on No. 2–

No. 3. *Viola. 8va lower.*



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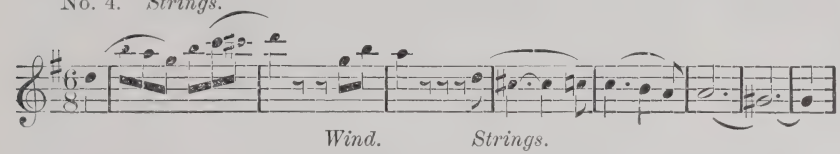
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This is the typical "Harold" motive, running through the work.

Full elucidation of this material is now given us, the character of the whole movement, so far, answering to the "Scenes of Melancholy" in the mountains. The "Scenes of Happiness" are heralded by a brighter motive in a changed rhythm—

No. 4. *Strings.*




afterwards supplemented by the following subject—

No. 5.



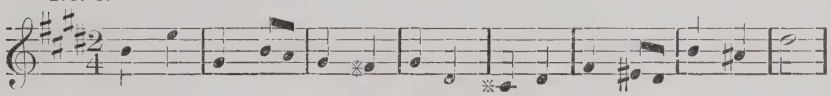
The material is now worked out with due regard at once to considerations of form and the demands of the poetic conception, and an animated *Coda* brings the movement to an end.

## SECOND MOVEMENT.

II. March of Pilgrims Singing the Evening Hymn: (*Allegretto,* E major, 2-4 time).
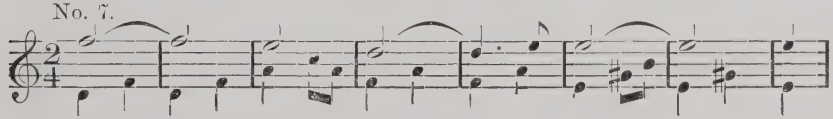
A placid and beautiful evening is suggested by the opening chords, marked by Berlioz *pianissimo quanto possible.* The Pilgrims are soon heard, marching to the following phrase—

No. 6.



and while this makes its way onward through the various instruments the solo viola keeps us conscious of the personality of Harold, who is watching the procession. All the time the music is becoming gradually louder, and when it reaches *forte* we may take it for granted that the Pilgrims have come up to Harold. From this point the tone again declines imperceptibly to *pianissimo,* as they slowly file past him and are lost to sight and hearing. The *canto religioso* marked in the score, just after this central point, is presumably the "Evening Prayer" sung by the Pilgrims—

No. 7.



It will be noticed that Berlioz has aimed at an archaic ecclesiastical effect here. At the end of the movement the convent bells are heard, striking alternately C and B.

## THIRD MOVEMENT.

III. Serenade of a Mountaineer of the Abruzzi to His Beloved: (*Allegro assai,* C major, 6-8 time).

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**HENRY J. WILLIAMS**

*Solo Harpist, Minneapolis Symphony Orchestra,*

Says of the

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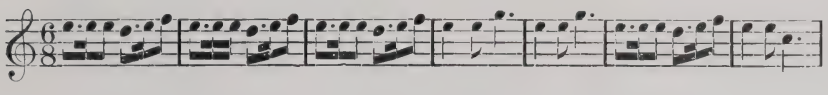
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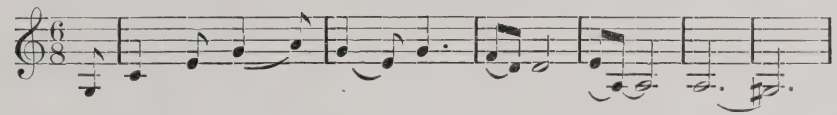
The melody, rhythm, and colour here are all thoroughly pastoral. Two themes are prominent—

No. 8.



and

No. 9.

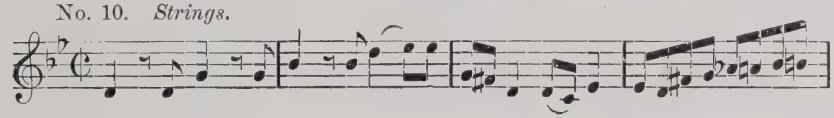


The "Harold" motive is of course heard again, and the solo viola also takes up the joyous strain of the simple mountaineer. Towards the end, themes Nos. 8 and 9 are heard in combination.

FOURTH MOVEMENT.
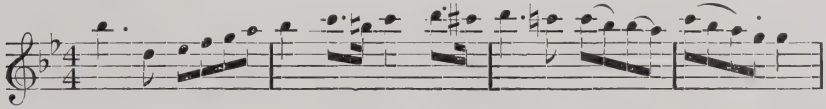
IV. Orgies of the Brigands: Reminiscences of the preceding Scenes: (*Allegro frenetico,* G minor, 2-2 time).
We hear at once the following frantic theme—

No. 10. *Strings.*



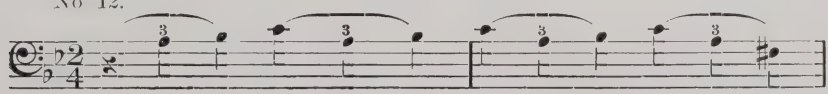
At the twelfth bar a recurrence of No. 1 indicates to us the presence of the melancholy Harold. No. 10 is then resumed, and is again broken in upon, from time to time, by reminiscences of the "Pilgrims' March," the Serenade, the opening *Allegro,* and the opening *Adagio.* Other themes are introduced, such as—

No. 11.



and—

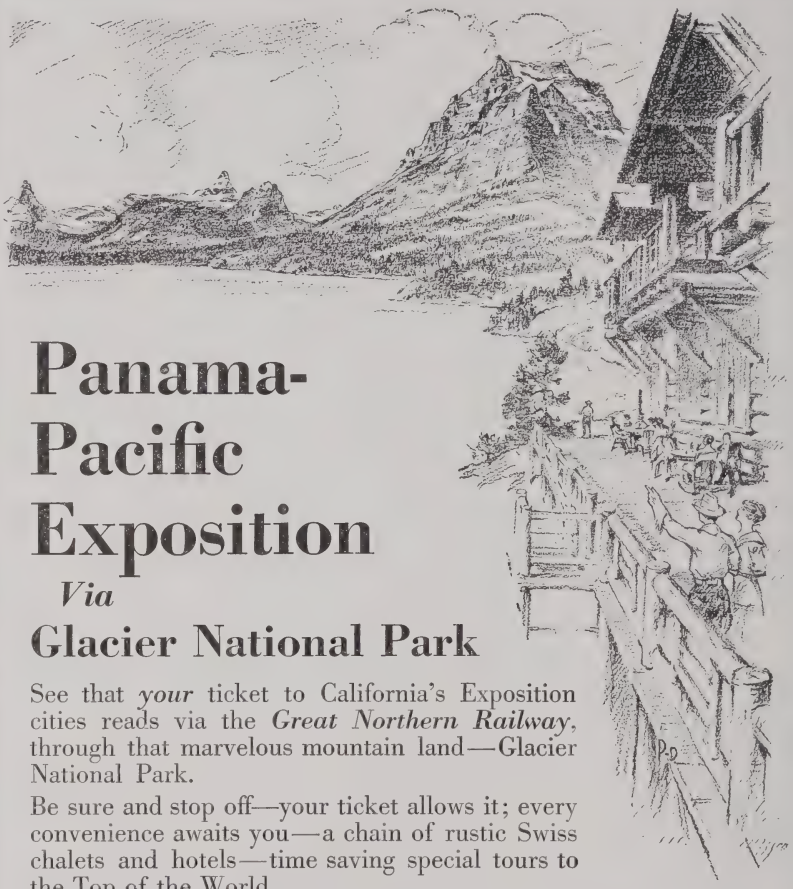
No. 12.



and the orgy is seen in full swing in a strepitous *Coda.*

Some indication of the mental picture that prompted Berlioz's imagination here may be had from the following extract from his own prose. The first is a letter from Florence in 1831—

"I should like to have gone into Calabria or Sicily, and enlisted in the ranks of some chief or *bravi,* even if I were to be no more than a mere brigand. Then at least I should have seen magnificent crimes, robberies, assassinations, rapes, conflagrations, instead of all these miserable little crimes, these mean perfidies that



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make one sick at heart. Yes, yes, that is the world for me! a volcano, rocks, rich spoils heaped up in caverns, a concert of cries of horror accompanied by an orchestra of pistols and carbines, blood and lacrymachristi, a bed of lava rocked by earthquakes. Come, now, that's life!"

The second is his own description of the *Finale* of the "Harold" Symphony—

"This wild orgy, where the several intoxications of wine, of blood, of joy, and of rage are blended; where the rhythm now seems to stumble, now to rush madly ahead; where the brass instruments seem to vomit imprecations, and to answer suppliant voices with blasphemies; where there is laughter, drinking, fighting, quarreling, murder, violation, while from the alto solo, the dreamer Harold, flying in terror, we hear in the distance some few trembling notes of his Evening Hymn."

It will be seen that the young romanticists of that day had a quite ghoul-like love of blood and horrors—in print.

## 3 Micaela's Air from "Carmen" . . *Georges Bizet*
(1838-1875)

"This air of Micaela, the true-hearted country girl, whom Don Jose forsakes to become an outlaw with the gypsy, Carmen, is sung in the third act; Micaela braves dangers to seek Don Jose at the smuggler's camp to carry a message from his dying mother.

Here is the usual place for the smugglers to gather.
I shall see him, he will be here;
The duty laid upon me by his mother
Shall be done, and without a fear.
I say that nothing shall deter me,
I say, alas! I'm strong to play my part;
But tho' undaunted I declare me,
I feel dismay within my heart!
Alone in this dismal place.
All alone, I'm afraid, altho' it is wrong to fear;
Thou wilt aid me now with thy grace,
For Thou, O Lord, art ever near!
I shall see this woman, in fine,
Whose wanton, treacherous art
Has achieved the shame of the man
Whom once I loved with all my heart:
She's wily and false, she's a beauty!
But I never will yield to fear!
I'll speak in her face of my duty
Ah! O Lord, Thou wilt be near to me!
Ah! I say, that nothing shall deter me, etc.

*Translation by Dr. Th. Baker.*

## 4 Symphonic Poem, "Viviane," Op. 5 . *Ernest Chausson*

This work, performed for the first time in Minneapolis on this occasion, is also the first work by the French composer, Ernest Chausson, a disciple of Cesar Franck, to appear on a program of the Minneapolis Symphony Orchestra. The work was first performed in Paris, March 30, 1884, and in a revised form repeated January 29, 1888. The "Viviane" of Chausson's symphonic poem is not the "Viviane" of Tennyson's "Idylls of the King," but is founded on an Armorican legend as told by Villermarque. However, there is sufficient similarity between Tennyson's Viviane and the Viviane of the old French legend to enable those acquainted with Tennyson's version to follow the story as Chausson pictures it in his symphonic poem. The score has this preface:

Viviane and Merlin in the forest of Broceliande. Love scene.

Trumpet calls. Messengers of King Arthur scour the forests in search of the enchanter.

Merlin remembers his errand. He fain would fly the embraces of Viviane.

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor



## BEETHOVEN CYCLE

SECOND CONCERT

Monday Afternoon, December 7, 1914, at 4 P. M.

Soloists: MARION GREEN, Baritone
RICHARD CZERWONKY, Violinist

Program

1 Symphony No. 2, in D major, Op, 36 .
2 Aria, "Mit Maedeln sich vertragen" .
3 Romance for Violin in G major . .
4 Songs with Orchestra . . .
(a) "In questa tomba, oscura" .
(b) "Bitten" .
(c) "Die Ehre Gottes aus der Natur" .
5 Symphony No. 7, in A major, Op. 92 .

*Ludwig van* BEETHOVEN

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Scene of the bewitchment. To detain him, Viviane puts Merlin to sleep and binds him with blooming hawthorns.

The symphonic poem is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, three bassoons, four horns, two trumpets, two trumpets behind the scenes, three trombones, tuba, tympanies, big drum, small cymbals, harp and the usual strings.

Ernest Chausson was born in Paris, in the year 1855, and died at Limay, July 10, 1899, following a fall from his bicycle. His family was wealthy and it was the wish of his parents that he should be a lawyer, even insisting that he secure admission to the bar before studying music. In the face of this opposition it was difficult for Chausson to follow his natural desires so that he was twenty-five years old before he became a pupil of Massenet at the Paris Conservatory. To quote Philip Hale, "He was associated at that time with Bruneau, Vidal, Marty, Pierne, Leroux; but older than they, he brought to his work a certain maturity of intellect, coupled with the indecision of one that did not see clearly his way. He was inclined to despise musical conventionalism; and he aimed at results which, in the opinion of his school fellows, were beyond his reach." At the end of two years he left the Conservatory to become the pupil of Cesar Franck and it was from this great teacher he received the traditions of his solid structural style, of his rare simplicity of accentuation, of his refined methods of expression, qualities which were enhanced by his refined, delicate, sensitive nature. During his lifetime Chausson's music was but little known to the world and he took but few steps to make it better known.

## 5 Recitative and Aria of Lia, from "L'Enfant Prodigue"

*Claude Debussy*
(1862—)

Claude Debussy, the modern French composer, is the most prominent and talented member of the ultra-modern school of musical impressionists. Whether or not the disciples of this school will exert any permanent influence upon the development of music, it is a fact beyond dispute that Debussy has written some very charming and ingenious compositions. His "L'Enfant Prodigue" ("The Prodigal Son"), is, in effect, a cantata; though Debussy called it a "Scene Lyrique." With this composition Debussy won the Grand Prix de Rome at the Paris Conservatoire in 1884. The score remained untouched for a number of years, but in 1908 Debussy made an elaborate revision of it for the Musical Festival of that same year at Sheffield, England. Debussy further retouched the score for presentation as an opera, in which form it was given at Covent Garden, London, October 28, 1910.

"All that happens is that the mother *(Lia)* laments the loss of her son *(Azael)*; the son returns exhausted and falls unconscious outside the paternal door; presently to be recognized by the mother and forgiven by the father (Simeon), with rejoicings all round."

The years roll by, no comfort bringing,
Spring comes smiling, gay flowers flinging;
The bird's sweet song but makes my heart the sadder pine;
My wounds bleed fresh, my heart cries for joys that once were mine.
Along this silent shore I wander lonely,
My grief God knoweth only.
Evermore Lia mourns her child, the child that once she bore.

Azaël! Azaël!
Oh! wherefore didst thou leave me?
On my heart thou art graven;
I sorrow for thee.

Happy days to my memory start when, the elm-tree waving o'er us,
Homeward the ruddy oxen bore us,
Weary of toil, but light of heart.
Then, as the shadows began to fall,
We all the evening hymn did sing
Thankfully to God our king,



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To God the Lord who giveth all.
Sweetly we slept, and glad repose.
Youths and maidens wandered free,
Plighted vows in sincerity,
Evening shades brought rest and calm repose.

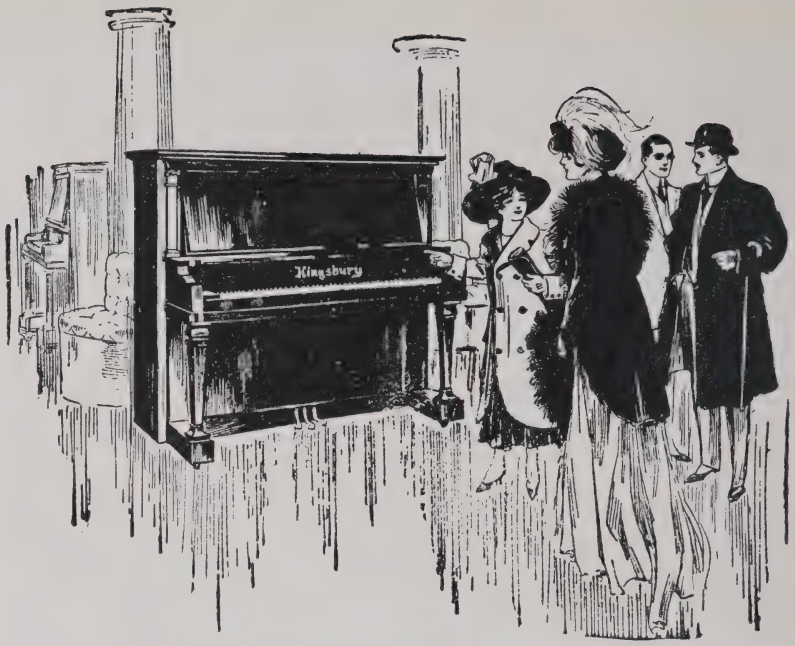
Happy ye parents! when to earth your children bind you
How glad your lot appears! its joys, its tender fears,
With their lives hath their love and entwined you;
Sadly must I alone drag out the leaden years!

## 6 Scherzo—"L'Apprenti Sorcier . . . *Paul Dukas*
(1865—)

"L'Apprenti Sorcier," called on the score "an orchestral scherzo" has for its pictorial basis the poem "Der Zauberlehrling," written by Goethe in 1796 and published two years later. The poem concerns itself with the young apprentice to a magician who, when his master leaves the house, proceeds to experiment with the magic formula he has heard his master utter. Using the cabalistic words employed by his master the apprentice commands the broom to go down to the shore and fetch water. The broom forthwith obeys and when all the vessels in the house are filled the apprentice discovers, to his horror and dismay, that he cannot remember the magic words which will stop the industrious broom. Soon the room is swimming in water and still the indefatigable broom hurries to and from the river bank. In desperation the appentice resolves to stop its progress with a hatchet. As the broom enters with its next liquid burden the young man wields his weapon so well that the broom is split in twain. But before the apprentice has had time to evince his satisfaction at the ending of his troubles his dismay is doubled. For now both parts of the severed broom are speeding to the river bank! As the water splashes over and around the steps and hall the unfortunate apprentice screams for help. And help arrives just in time. The sorcerer enters, realizes the situation, utters the magic words and both parts of the broom fly into the corner.

"L'Apprenti Sorcier" was given its first performance at a concert of the Societe Nationale in Paris in 1897. Its first performance in America was by the Theodore Thomas orchestra in Chicago in 1899. It has been given twice by the Minneapolis Symphony Orchestra.

The work is scored for two flutes, piccolo, two oboes, two clarinets and bass clarinet, three bassoons and contra-bassoon, four horns, two trumpets, two cornets, three trombones, three tympanies, bass drums, cymbals, triangle, glockenspiel, harp and strings.




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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## NEXT SYMPHONY CONCERT

Friday Evening, December 18, 1914, at 8:15

Soloist: CORNELIUS VAN VLIET, Violoncellist

### Program

1 Overture to "A Night in May," . . . . *Rimsky-Korsakow*

2 Symphony No. 2, in E minor . . . . . *Rachmaninow*

I. Largo-Allegro Moderato

II. Allegro molto

III. Adagio

Allegro vivace

INTERMISSION

3 Concerto for Violoncello in D minor . . . . . *Lalo*

I. Prelude. Lento-Allegro maestoso

II. Intermezzo. Andante con moto-Allegro presto

III. Rondo. Andante-Allegro vivace

4 Symphonic Poem—"Les Preludes" . . . . . *Liszt*

*Program subject to change*

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### CORNELIUS VAN VLIET, 'Cellist

Soloist at the

NEXT SYMPHONY CONCERT

Cornelius van Vliet was born at Rotterdam, Holland, September 1, 1886. His fondness for music prompted his father to have him instructed in violin and piano, but when he reached the age of nine his whole interest became centered in the cello. His first master was Prof. Oskar Eberle, after whose death he continued and completed his studies with Prof. J. Mossell in Amsterdam. In addition to having appeared as soloist in the principal cities of Europe, Mr. van Vliet held responsible positions in such organizations as the Konzertgabouw Orchestra at Amsterdam, Wm. Mengelberg, conductor; Philharmonic Orchestra, Leipzig; Philharmonic Orchestra, Prague; and the Philharmonic Orchestra of Helsingfors, Finland. He resigned from the last named to accept the position of solo cellist of the Kaim Orchestra, Munich, and in 1908 was engaged by Felix Weingaertner for the Vienna Royal Opera orchestra, with which institution he was connected for three years. His ambition to see America brought him to this country four years ago, the present being his third season as solo cellist of the Minneapolis Symphony Orchestra.

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Seventh Popular Concert

(Last Concert of the First Series)

Sunday Afternoon, December 6, 1914, at 3:30

Soloist: ANDRAE SARTO, Baritone

### Program

| | | |
|---|---|---|
| 1 | "Parting" March from "Lenore" Symphony | *Raff* |
| 2 | Concert Overture, "Carneval" | *Dvorak* |
| 3 | "Angelus," from Symphony No. 3 | *Hadley* |
| 4 | Prologue to "I Pagliacci" | *Leoncavallo* |
| 5 | "Under the Lindens," from Scenes Alsaciennes<br>Clarinet: Pierre Perrier. Cello: Cornelius van Vliet | *Massenet* |
| 6 | *Scherzo, "The Sorciers Apprentice" | *Dukas* |
| 7 | Andante cantabile, for String Orchestra | *Tschaikowsky* |
| 8 | Aria, "Ella giamai," from "Don Carlos" | *Verdi* |
| 9 | Valse de Concert No. 1 | *Glazounow* |

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### ANDREA SARTO, Baritone

Soloist at the

SEVENTH POPULAR CONCERT

Andrea Sarto is of American birth and received the greater part of his musical education in this country, principally in New York. In the beginning of his career he held several excellent church positions in New York, branching out as an oratorio singer and finally attracting the attention of Conradi, then at the head of the Metropolitan Opera in New York, who engaged him for a series of appearances. Previous to this Mr. Sarto had gained considerable operatic routine and experience in Europe where he also had a successful concert tour through Germany. However, the concert stage held greater attractions for this young singer and so he relinquished the operatic career to devote his entire time to the concert platform. The present is Mr. Sarto's first visit to the Northwest.

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## EIGHTH POPULAR CONCERT

(First Concert, Second Series)

Sunday Afternoon, December 13, 1914, at 3:30

Soloist: MARY ANN KAUFMAN, Soprano

### Program

| | | |
|---|---|---|
| 1 | Overture to "The Merry Wives of Windsor" | *Nicolai* |
| 2 | *Symphonic Poem "Mazeppa" | *Liszt* |
| 3 | Prelude to "Lohengrin" | *Wagner* |
| 4 | Aria "Elsa's Dream," from "Lohengrin" | *Wagner* |
| 5 | Rhapsodic Dance —"The Bamboula" | *Coleridge-Taylor* |
| 6 | **Trio—Serenade for Flute, Oboe and Clarinet<br>Messrs. de Lorenzo, Labate and Perrier | *Wally* |
| 7 | Arias:—(a) "Visi d'Arte," from "La Tosca" | *Puccini* |
| | (b) "One Fine Day," from "Madam Butterfly" | *Puccini* |
| 8 | Invitation to the Dance | *Weber-Weingaertner* |

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### MARY ANN KAUFMAN, Soprano

Soloist at the

EIGHTH POPULAR CONCERT

Mary Ann Kaufman was born at Richmond, Indiana. Her beautiful natural voice attracted the attention of Miss Lucy Fansisco, director of the department of music at Earlham College, Richmond, with the result that Miss Kaufman specialized in voice culture during the three years she attended this institution. This was followed by four years of study in Cincinnati where successful appearances with the Musical Art Society and the Orpheus Club brought her several flattering offers from other cities with the result that in 1912 she accepted a position in one of the leading churches in Chicago where her talent and voice soon secured her many desirable concert and other engagements there and in nearby cities. Since her appearance with the Minneapolis Symphony Orchestra in a popular concert and at Madison, Wis., last season Miss Kaufman has filled many important engagements, among them the North Shore Festival at Evanston, Ill., Apollo Musical Club of Chicago, The Chicago "Lehrer" Club and the Evanston Musical Club.

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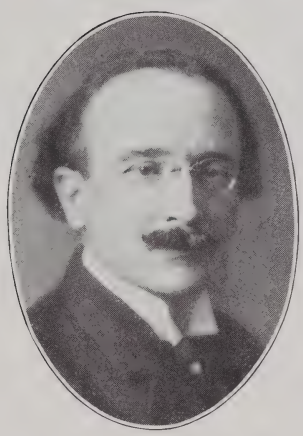
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# The Minneapolis Symphony Orchestra

**Twelfth Season**
**1914-1915**



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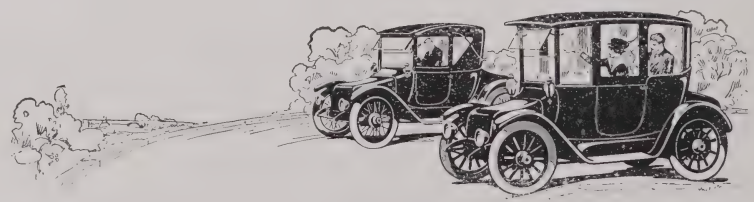
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TONIGHT'S SOLOIST

## Cornelius Van Vliet, 'Cellist

Cornelius van Vliet was born at Rotterdam, Holland, September 1, 1886. His fondness for music prompted his father to have him instructed in violin and piano, but when he reached the age of nine his whole interest became centered in the cello. His first master was Prof. Oskar Eberle, after whose death he continued and completed his studies with Prof. J. Mossell in Amsterdam. In addition to having appeared as soloist in the principal cities of Europe, Mr. van Vliet held responsible positions in such organizations as the Konzertgabouw Orchestra at Amsterdam, Wm. Mengelberg, conductor; Philharmonic Orchestra, Leipzig; Philharmonic Orchestra, Prague; and the Philharmonic Orchestra of Helsingfors, Finland. He resigned from the last named to accept the position of solo cellist of the Kaim Orchestra, Munich, and in 1908 was engaged by Felix Weingaertner for the Vienna Royal Opera orchestra, with which institution he was connected for three years. His ambition to see America brought him to this country four years ago, the present being his third season as solo cellist of the Minneapolis Symphony Orchestra.

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TWELFTH SEASON, 1914-1915

# FIFTH SYMPHONY CONCERT

Friday Evening, December 18, 1914, at 8:15

## Soloist: CORNELIUS VAN VLIET, Violoncellist

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## PROGRAM

1 Overture to "A Night in May" . . . *Rimsky-Korsakow*

2 Symphony No. 2, in E minor, Op. 27 . . *Rachmaninow*

I. Largo—Allegro Moderato

II. Allegro Molto

III. Adagio

IV. Allegro vivace

INTERMISSION

3 Concerto for Violoncello, in D minor . . . *Lalo*

I. Prelude: Lento—Allegro maestoso

II. Intermezzo: Andante con moto—Allegro presto

III. Rondo: Andante—Allegro vivace

4 Overture to a Comedy of Shakespeare, Op. 15 . . *Scheinpflug*

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# Program Notes

## 1 Overture to "A Night in May" *Nicholas Rimsky-Korsakow*
(1845-1908)

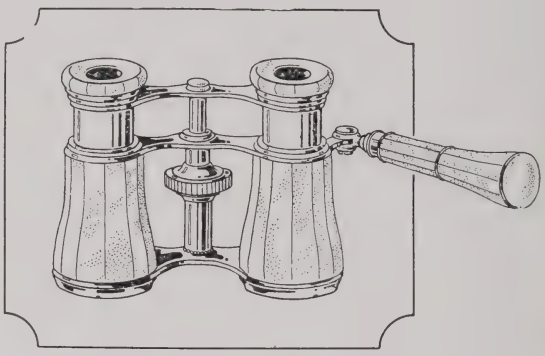
Rimsky-Korsakow was born in the little town of Tikhvin, in the government of Novgorod, March 18, 1844. The child's earliest musical impressions were derived from a small band, consisting of four Jews employed upon the family estate. These musicians mustered two violins, cymbals and tambourine, and were often summoned to the house to enliven the evenings when there were guests. At six the boy began to be taught the piano and at nine made his first attempt at composition. However, as son of aristocratic parents there were only two careers open to him—the army or the navy. In 1856 he entered the naval academy at St. Petersburg where he remained until 1862. From then on, until he resigned in 1884, his duties as naval officer kept him occupied on sea and shore. After that he devoted his entire time to the cause of music, Russian music in particular. Like Tschaikowsky he divided his career between operatic and symphonic music with the balance in favor of the former. He wrote sixteen operas, all of which, with one exception, are based upon national subjects, historical or legendary. Tales from the Slavonic mythology, which combine poetical allegory with fantastic humor, exercised the greatest attraction for him. His opera, "A Night in May," text by Gogol, completed in 1878, was his second effort in this form of composition and was first performed at St. Petersburg in 1880. The overture has had but one previous performance by the Minneapolis Symphony Orchestra and that during the fifth season at the fourth evening concert, Friday, January 3, 1908. The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tympani, harp and the usual strings.

The story of the opera as briefly told by Dr. Victor Nilsson is as follows:

"'A Night in May' is a story in Nicolai Gogol's volume of tales from the Malo-Russian, or Cossack, country, entitled 'Evenings in a Farmhouse.' Lyevko, the bandura player, gives a May night serenade to his beloved, Hanna, the young girl, who at first sound of the serenade lifts the latch, steals out from the door and joins the love-stricken youth, desiring no other entertainment on the border of the pond which in the uncanny lights of the night reflects in its waters the willows and the maples than to have her handsome Cossack, as she calls him, tell her if she is his only love. But he also, at her request, promises to tell her the legend of how the Devil haunts the brain of young girls to keep their curiosity awake. But his real story is a Russian version of Snowhite. She is the daughter of a sotnik or captain of a hundred Cossacks. At her mother's death, her father marries another woman who turns out to be a sorceress. The stepmother visits the girl at night in the shape of a black cat which tries to choke her. The girl snatches a sabre on the wall and cuts off the claws of the cat's paw and thus saves her own life. But the stepmother the next day carries her arm in a sling and the father chases his daughter away. She drowns herself in a pond and the stepmother spends her nights in watching the shore to beat her with its green rushes. Lyevko hears the drowned girl tell him her story in a dream. But the dream is reality, for the young man wakes up and catches the sorceress in a circle of young shadows. As a reward the Queen of the Lake grants him the license to marry his beloved Hanna, although he will not tell his fiancee how this last miracle was worked."

## 2 Symphony No. 2 in E minor, Op. 27 . . . . . *Sergei Vassilievitch Rachmaninow*
(1873—)

Sergei Vassilievitch Rachmaninow, one of the most talented of the younger Moscow school of Russian composers, and a pianist and conductor of repute, was born in the Government of Novgorod, April 1 (March 20 of the Russian calendar), 1873. His mother was the first to recognize his musical talent and gave him his first instructions on the piano. When nine years of age he entered the St. Petersburg (Petrograd) Conservatoire, where he remained three years making a specialty of piano playing under the tuition of Denyansky. Three years later, in 1885,



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Rachmaninow was transferred to the Conservatoire at Moscow, where he studied the piano, first with Tachaikowsky's friend, Sverew, a pupil of Liszt, and afterwards with Siloti, his cousin. His masters for theory and composition were Taneiew and Arensky, both composers who had come under the influence of Tschaikowsky at the time he was connected with the Moscow Conservatoire. The musical influences of Moscow are clearly evident in the works of Rachmaninow. In 1892 he won the gold medal for composition, and on leaving the Conservatoire he started on a long concert tour through Russia. His one act opera, "Aleko," was produced at the Imperial Opera at Moscow in the same year with great success. The year following he was appointed professor of pianoforte in the Maryinsky Institute for girls, at Moscow. In 1899 Rachmaninow appeared in London in one of the concerts of the Philharmonic Society, and made a splendid impression in the threefold capacity of composer, conductor and pianist, conducting his Fantasie in E major, Op. 7, and playing his celebrated Prelude in C-sharp minor. In 1904 he accepted the conductorship of the Imperial Theatre at Moscow but resigned two years later to devote his entire time to composition, at the same time taking up his abode in Dresden, where he resided until the outbreak of the present European war, when he returned to Russia to join his regiment.

The symphony played this evening was composed at Dresden, and received its first performance at a concert of the Imperial Russian Musical Society at Moscow in the season of 1908-09. Rachmaninow was the conductor upon this occasion. The composer was also the conductor when the symphony was played for the first time in America by the Russian Symphony Society in New York, January 14, 1909.
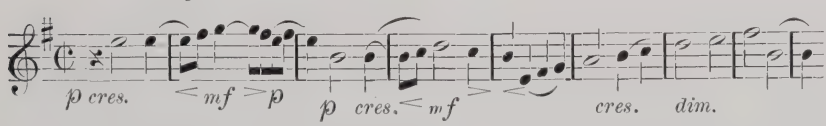
The first Minneapolis performance occurred at the final concert of the symphony series last season, Friday evening, March 27, on which occasion it made a deep impression on all who heard it and numerous requests were made for its early repetition.

The symphony, dedicated to S. Taneiew, is scored for three flutes (piccolo), three oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, three tympanies, side drum, bass drum, cymbals, glockenspiel and strings.

## FIRST MOVEMENT.

I. The work opens with a lengthy introduction (*Largo,* E minor, 4-4 time) in which, at the fourth measure, the violins foreshadow a theme which is later employed. The main movement (*Allegro moderato,* E minor, 2-2 time) brings forward the principal subject in the violins after four preliminary measures played by the lower strings, clarinets and bassoons. Eight measures are quoted. Note the relationship of the theme to the material of the Introduction:

**No. 1.** *Allegro moderato*




The subject is extensively presented, and leads to a transitional passage (*poco a*

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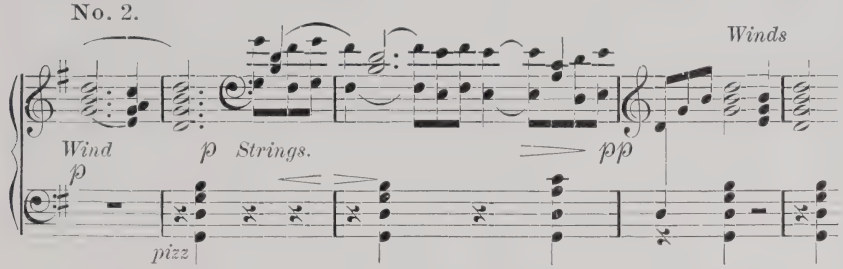
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*poco vivo*) in which a triplet figure plays an important part. The second theme, in G major, is divided between the wind and strings. A short quotation is subjoined:

No. 2.

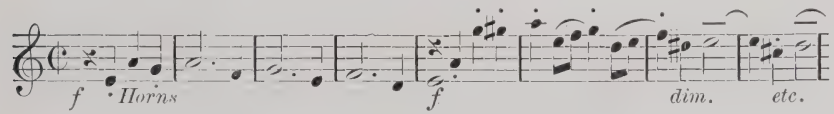



The strings play a triplet variation of this theme; a climax is attained, and following this a long *diminuendo* leads to the close of the exposition, which is then repeated. The Development begins with a working out of the principal theme (No. 1) in a solo violin in augmentation. Episodical matter follows, alternating with further working out of No. 1, or of the figure in the Introduction to which reference has already been made. The Recapitulation brings forward the principal theme in the first violins, as before, but its aspect is considerably changed. The second subject (No. 2) now appears in E major, but it is, with slightly changed scoring, divided between the wind and strings, as in the exposition. There is an extended coda.

## SECOND MOVEMENT.

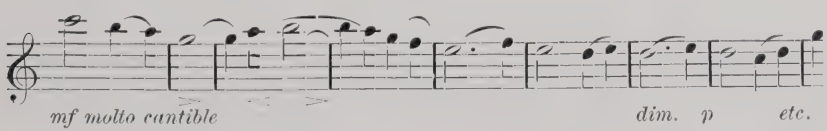
II. (*Allegro molto,* A minor, 2-2 time.) After two introductory measures the horns call out the first theme, the violins continuing it:

No. 3. *Allegro molto.* *Violins*




Eighty-four measures are devoted to the working over of the material just quoted, and there then follows (*Moderato*) a melodious section in C major, the violins giving out the following theme:

No. 4.



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*Solo Harpist, Minneapolis Symphony Orchestra,*

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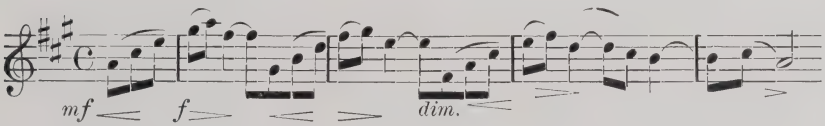
**CHICAGO, ILLINOIS**

The first theme is developed, finally dying away in a long *diminuendo*. There is a pause, followed by a loud chord, which ushers in the Trio (*Meno Mosso*). The second violins begin this section with a *marcato* figure that is imitated, four measures later, by the first violins. The brass brings forward another idea punctuated by cymbals and tambourine, over which the violins and wood-wind play a lightly tripping figure. There follows then a free repetition of the opening subject of the movement (No. 3), the second theme (No. 4) also being included. At the conclusion there is a reminiscence of the opening of the introduction to the first movement, combined with final reference to No. 3.

## THIRD MOVEMENT.

III. (*Adagio,* A major, 4-4 time.) The movement opens with the following theme, heard in the first violins:

No. 5. *Adagio.*
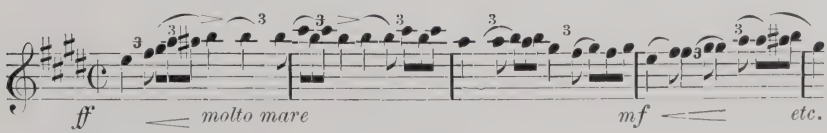


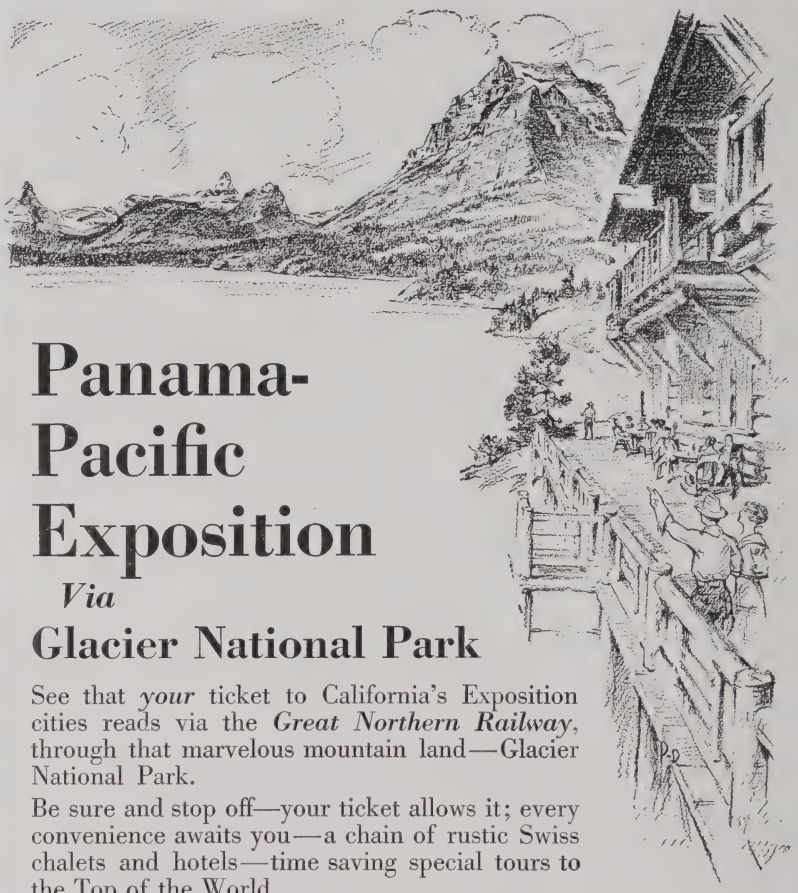

Immediately following this subject there is heard another section, sung expressively by the clarinet, it, in its turn, being followed by a third idea, given to the first violins and oboe. After a reminiscence of the first theme (No. 5) in the violins there is presented, as the middle section of the movement, a development of the theme which originally appeared in the introduction to the first movement, and upon which the principal subject (No. 1) of that movement was constructed. The first theme (No. 5) is now worked out in combination with this motive, and succeeding that development there occurs a somewhat free re-presentation of the opening material of the movement. Toward the end there occur again suggestions of the initial motive of the symphony.

## FOURTH MOVEMENT.

IV. (*Allegro vivace,* E major, 2-2 time.) Four introductory measures fortissimo for the full orchestra precede the entrance of the principal theme. A few measures of the latter are quoted:

No. 6. *Allegro Vivace.*





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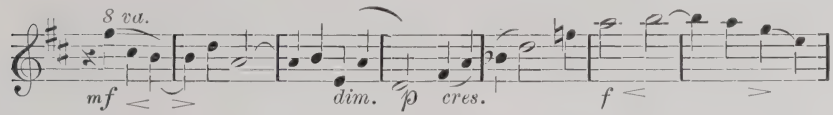
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This material is worked over at considerable length and almost throughout *fortissimo.* A *diminuendo* (stopped note in the horn and *pizzicato* in the basses) leads to a march-like subject in the wind which, in its turn, is succeeded by a return of the principal theme (No. 6). The second subject, in D major, is given out in *octaves* by the strings as follows:

No. 7.




The presentation of this matter, ending in a long *diminuendo,* is followed by a short section (*Adagio*) in which, over a *tremolo* in the strings, the first violins give out a suggestion of the subject of the slow movement (No. 5), this being combined with other suggestions (wood-wind) of the opening theme of the symphony. A development of the principal theme of the movement (No. 6) begins abruptly in the violins. There are reminiscences of the initial theme in the flute, and considerable use is made of a descending scale figure in quarter notes. A *crescendo* leads to the recapitulation, its principal theme (No. 6) being now set forth by the wood-wind with a counter-theme against it in the violins. The march-like subject is heard in the brass. After another repetition of the principal theme, and further development of it, the second subject (No. 7) is sung *fortissimo* by the strings. A *coda,* built on the brilliant triplet figure of the principal subject, closes the work.

## 3 Concerto for Violoncello, in D minor . *Edouard Lalo*
(1823-1892)

For some time before his death at the age of sixty-nine this gifted composer enjoyed the distinction of being one of the most prominent musicians of his native country, France. His first studies were devoted to the violin at the Conservatoire in Lilly, the place of his birth. In 1858 he went to Paris and straightway began to engage seriously in composition. In 1867 he won the third prize with his opera "Fiesque," in a competition inaugurated by the Theatre Lyrique, and in 1872 he scored a fine success with the ballet music named "Divertissement" for the occasion, at a popular concert conducted by Pasdeloup. In 1874 a violin concerto of his was performed by Sarasate, who was also the first, a year later, to play his familiar "Symphonie Espagnol." These and other works soon firmly established Lalo as one of the prominent composers of the French capital.

"Lalo's contribution to the literature of the Violoncello," says Felix Borowski, "consists of two pieces—'Chanson Villageoise' and 'Serenade' "—an Allegro in E-flat major for piano and 'cello, a sonate for 'cello and piano and the concerto played this evening. The only previous performance of this work in Minneapolis was on the occasion of its performance by Jean Gerardy, December 3, 1907, at a concert of the Minneapolis Symphony Orchestra.

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The work is in three movements and opens with an introduction (*Lento*) declamatory in character. After twenty-two bars the main theme (*Allegro maestoso,* D minor, 12-8 time) enters given out by the solo violoncello, this instrument also presenting the second subject. The second movement is entitled "Intermezzo" and is built on two themes; the first (*Andante con moto,* G minor, 9-8 time) being set forth after twelve introductory measures by the solo instrument and followed by the principal theme (*Allegro presto,* G major, 6-8 time). Both themes are given a modified repetition. The second or principal theme has a decided Russian character and the movement is sometimes spoken of as "A Russian Serenade." The Finale is a rondo (*Allegro vivace,* D major, 6-8 time) of brilliant character. Like the first and second movements it is preceded by a short introduction (*Andante*) the theme of which is used in modified form as a sort of second theme of the rondo.

## 4 Overture to a Comedy of Shakespeare, Op. 15 . . . . . *Paul Scheinpflug*

(1875—)

This overture, published late in 1908, was played for the first time at a Philharmonic concert at Bremen in January 1909. The first performance in this country was by the Boston Symphony Orchestra, January 23, 1909. Mr. Oberhoffer introduced it to Minneapolis at the symphony concert of Friday evening, January 21, 1910, since which time it has been one of the favorite compositions in the orchestra's repertoire.

The Shakespeare comedy referred to is said to be "The Merry Wives of Windsor," the drollery of the bassoon representing the fat figure of the amorous Falstaff, and the feminine theme for clarinet the airs and mischievous graces of Mistress Ford and Mistress Page. Scheinpflug himself gives no clue to the comedy that suggested the overture though the above surmise is generally accepted as the correct one, even though Dr. Helmers, a friend of the composer's, hints at "Twelfth Night." An interesting feature of the overture is the fine old English tune taken from Fitzwilliam's "Virginal Book," one of the earliest examples of the notation of music. "The composer," writes Philip Hale, "does not further identify this tune, but it is that of 'Meridan Alman,' set by Giles Farnaby, an early English composer of the sixteenth century."

The overture is scored for three flutes, piccolo, two oboes, two English horns, three clarinets (one in D and two in A), three bassoons, one contra-bassoon, four horns, three trumpets, three trombones, tuba, three tympanies, bass drum, cymbal, triangle, glockenspiel and the usual strings.

The work may be said to contain four distinct divisions indicated by varying *tempi.* After eight introductory measures the principal theme is set forth by the bassoons, *Allegro con spirito,* E major, 2-4 time. The second chief theme is given to the clarinet B major and is of a more expressive nature. This is followed by a new section, *Allegretto grazioso,* C major, 4-4 time, and introduces the old English theme previously referred to (English horns). After the development of this material there appears a new theme of march-like character—*Con gravita*—given out by the trumpet *fortissimo.* After a brilliant and colorful working over of the fore-

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going material the overture concludes with a brilliant Coda (*Con brio e fuoco*) in which an unexpected melodic trick for the glockenspiel brings in the final flourish.

Paul Scheinpflug was born at Loeschwitz, near Dresden, September 10, 1875, his parents dying while he was in his infancy. Of his life and career Phillip Hale writes: "His studies were not serious until a Christmas present of a violin turned him towards earnest work. Patrons helped him, and he studied at the Dresden Royal Conservatory, the violin with Rappoldi, composition with Braunroth and Draeseke, and string quartet with Wolfermann. 'I did not study music alone,' said Scheinpflug to his biographer, Franz Dubitzky, 'but I sought to make perfect my general culture, and I did this with tenacious energy.' In 1897-98 he was one of a house quartet maintained by a Russian prince at Daszeff in the government of Kieff. This sojourn he reckoned the happiest time of his life. He afterward wandered, sojourning for a time in Roumania, Bukowina, Hungary. In 1898 he went to Bremen as concertmaster and substitute conductor of the city orchestra, and a member of the Philharmonic String Quartet. Then he was called to Koenigsberg as conductor of the Philharmonic Orchestral Society and violin teacher at the Conservatory. The Bluethner Orchestra of Berlin chose him, in the spring of 1914, as conductor for a period of five years to begin September 1." When the present war broke out Scheinpflug was conducting a symphony concert at Marienhof, a famous summer resort on the Baltic near Riga, Russia, and he, together with the German members of the orchestra, were held as prisoners of war.

News has recently been received that he is interned in the vicinity of Archangel on the White sea, in the far north of European Russia, and that he is composing a new work, "which has been inspired by the heroic struggle of the fatherland against overwhelming odds."

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## NEXT SYMPHONY CONCERT

Friday Evening, January 1, 1915, at 8:15

Soloist: JULIA CLAUSSEN, Contralto

### WAGNER PROGRAM

1 Introduction to Act III and Bridal Chorus from "Lohengrin" . . .
2 Overture to "The Flying Dutchman" .
3 Senta's Ballad from "The Flying Dutchman"
4 Prelude to "Lohengrin" . . .
5 Ride of the Valkyries from "Die Walkuere"
6 Overture to "Tannhaeuser" . .
7 Three Songs with Orchestra . .
(I) "Im Treibhaus" (II) "Schmerzen" (III) "Traeume"
8 Prelude to "Die Meistersinger" . .
9 Prelude and Isolde's Love-death from "Tristan and Isolde" . . .
Isolde: Mme. Claussen
10 Finale to "Rheingold," Entrance of the Gods into Valhalla . . .

*Richard Wagner*
Born May 22, 1813, at Leipzig.
Died Feb. 13, 1883, at Venice

Seat Sale opens Monday, Dec. 28, at 9 A. M. Ticket Office at Cable Piano Co., Nicollet at Eighth.



### JULIA CLAUSSEN, Contralto

Soloist at the

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Julia Claussen, the Swedish contralto, who joined the Chicago Grand Opera Co. season before last, and created a sensation by her magnetic presence, histrionic ability and the power of her voice, is undeniably one of the greatest song-birds Sweden has furnished since the pristine days of Christine Nilsson. Mme. Claussen is in the very prime of life—is tall and dark, a superb figure and a dominating personality which, however, her artistic sense and judgment never permit to predominate whether on the operatic or concert stage. She first essayed the career of a concert singer, but her vocal endowments brought her such flattering offers from the Royal Swedish Opera at Stockholm as were not to be resisted. She there mastered all the contralto roles of the standard operas and became the leader in the Wagnerian roles. During the vacation periods at the opera she studied at Berlin, Munich, Vienna and Bayreuth, increasing her repertoire and acquiring the best European traditions. Her phenomenal success in Grand Opera has attracted the attention of managers throughout the country, but her engagement with the Chicago Grand Opera Co. allows her to accept only a very few of the offers to appear on the concert platform. Last spring she joined the Covent Garden Royal Opera at London and scored an unqualified success.

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Ninth Popular Concert

Sunday Afternoon, December 20, 1914, at 3:30

Soloist: RICHARD CZERWONKY, Violinist

Program

| | | |
|---|---|---|
| 1 | March from "Tannhaeuser" . . . . . | *Wagner* |
| 2 | Overture to "Tannhaeuser" . . . . . | *Wagner* |
| 3 | Romance from Symphony No. 5 . . . . | *Tschaikowsky* |
| 4 | *Concerto for Violin No. 2, in D minor . . . | *Bruch* |
| 5 | **Suite —"Woodland Sketches" (Orchestrated by Emil Oberhoffer) | *MacDowell* |
| | (a) In Autumn (d) At an Old Trysting Place | |
| | (b) To a Wild Rose (e) To a Water Lily | |
| | (c) From Uncle Remus (f) Told at Sunset | |
| 6 | Waltz—"Tales from Vienna Woods" . . . . | *Strauss* |

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### RICHARD CZERWONKY, Violinist

Soloist at the

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Richard Czerwonky was born May 23, 1886, at Birnbaum, province of Posen, Germany. Through the influence of Willy Burmeister, who heard Czerwonky as a boy of ten play at Frankfort, he chose the career of an artist and began his musical education in Berlin under the direction of Florian Zajic. After two years he entered the famous Royal Conservatory of Music, Berlin, studying under the special instruction of Andreas Moser and Prof. Joseph Joachim, graduating in October, 1906. While attending the above school he won several prizes, such as the Mendelssohn, Joachim, Hasse, and Beethoven.

His first success as soloist was gained with the Berlin Philharmonic Orchestra, followed by a tour of all the large German cities. In addition he has concertized in Russia, France, Holland, Sweden and Austria.

Mr. Czerwonky was brought to Boston by Dr. Carl Muck in 1907 as second concertmaster of the Boston Symphony Orchestra, and two years later accepted the position of concertmaster of the Minneapolis Orchestra which position he still holds.

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Tenth Popular Concert

Sunday Afternoon, December 27, 1914, at 3:30

Soloist: ALMA JOHNSON PORTEOUS, Contralto

### Program

| | | |
|---|---|---|
| 1 | March of the Dwarfs, from Ballet "Laurin" | *Moszkowski* |
| 2 | Overture to "Le Roi d'Ys" | *Lalo* |
| 3 | *Romanza, from Concerto for French Horn<br>Horn, Richard Lindenhahn | *Mozart* |
| 4 | Aria, "Che faro senza Euridice" from "Orpheus" | *Gluck* |
| 5 | Symphonic Poem, "Phaeton" | *Saint Saens* |
| 6 | **Romance from Suite Op. 19 | *Dohnanyi* |
| 7 | Aria, "More Regal in His Low Estate" from "The Queen of Sheba" | *Gounod* |
| 8 | "Nutcracker" Suite | *Tschaikowsky* |

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## ALMA JOHNSON PORTEOUS

Soloist at the

TENTH POPULAR CONCERT

Alma Johnson Porteous was born in Minneapolis and has always been closely identified with the artistic life of the city. Her musical talent manifested itself at an early age. When six years old she began the study of the piano and continued her studies here and in Washington, D. C., where she resided several years during the time her father, Colonel Chas. W. Johnson, was secretary of the U. S. Senate. When quite young her voice showed a rich contralto quality, to develop which, she spent three years in Boston with Chas. R. Adams, at the time the Hub's leading voice teacher. A season in London with Alberto Randegger and Georg Henschel and a year with Victor Harris in New York City followed. Returning to Minneapolis Mme. Porteous at once assumed a prominent position in the musical life of the city and her services were much in demand for recitals, concerts and oratorios, both here and out-of-town. She has appeared with the Theodore Thomas Orchestra here and in Evanston, Ill., was soloist with the Minneapolis Symphony Orchestra during the Spring Tour of 1907 and has sung in several of the Popular Sunday Afternoon concerts. Mme. Porteous has but recently returned from Paris where she spent a year coaching with Oscar Seagle and Jean de Reszke.

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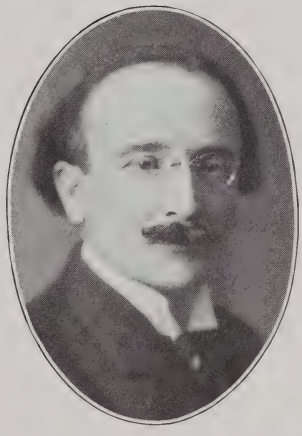
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**Twelfth Season**
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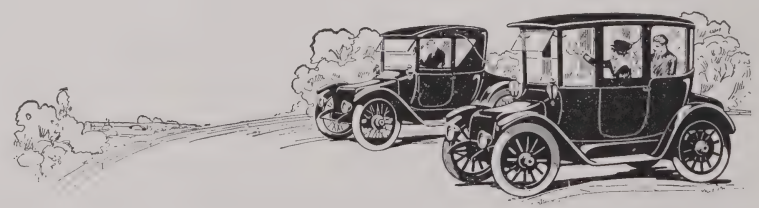
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## Important Notice to Subscribers

CHANGE IN DATES OF CONCERTS

Owing to the business depression existing in the States of the Southwest, the contemplated Southern Tour of the Orchestra, next month, has been postponed and the Mid-winter tour shortened one week. This obviates the necessity of a one-week interval between the Eighth and Ninth (Jan. 29: Feb. 5) concerts and enables the management to increase the interval to the customary two weeks, thereby changing the date of the Ninth Concert from Friday. Feb. 5, to Friday, Feb. 12, on which date Mr. Cornelius van Vliet, principal cellist of the Orchestra, will appear as soloist. It will be recalled that Mr. van Vliet injured one of his fingers the evening he was to have appeared as soloist (Friday, Dec. 18), and was replaced by Mr. Richard Czerwonky, violinist, who was announced as soloist for the concert of Feb. 5.

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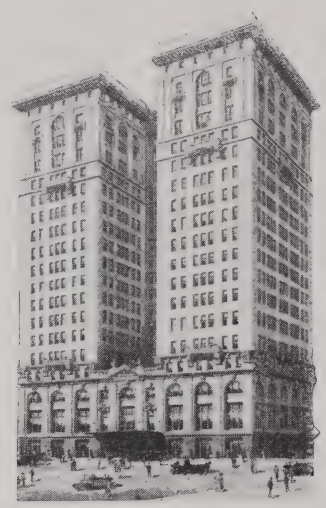
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Friday Evening, January 15, 1915, at 8:15

## Soloist: ALICE VERLET, Soprano

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## PROGRAM

1 Overture to "Egmont," Op. 84 . . . . *Beethoven*

2 *Symphony, after Byron's "Manfred," Op. 58 . *Tschaikowsky*

I. Manfred Wandering in the Alps

II. The Fairy of the Alps

III. Pastorale

IV. The Underground Palace of Arimanes

INTERMISSION

3 Aria, "Caro nome," from "Rigoletto" . . . *Verdi*

4 Symphonic Waltz, Op. 8 . . . . *Stock*

5 Bell Song, from "Lakme" . . . . *Delibes*

6 Festival March and Hymn to Liberty, Op. 29 , . *Kaun*

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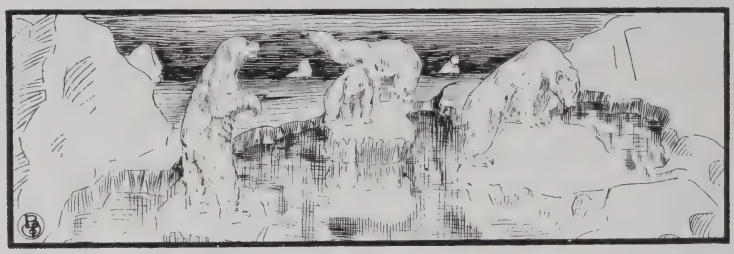
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*Advance Programs on Pages 22, 27, 29, 30, 31*

*See Important Notice on page 6*



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# Program Notes

## 1 Overture—"Egmont," Op. 84 . *Ludwig van Beethoven* (1770-1827)

Beethoven's incidental music to Goethe's tragedy, "Egmont," was composed in 1809-1810, twenty-two years after the play had been produced. Beethoven undertook the task of writing incidental music to the tragedy at the request of Hartel, manager of the Court theaters in Vienna, who desired to produce plays by Goethe and Schiller with music written by composers whose fame would add lustre to the presentation of such works. We read that Beethoven wanted to write a musical setting to Schiller's "William Tell," but this work was eventually assigned to Gyrowetz, a writer of much distinction in those days, and Beethoven was commissioned to provide the setting to Goethe's "Egmont." The first performance of this work took place at the Hofburg theater, Vienna, May 24, 1810.

In addition to this overture, Beethoven wrote the following incidental numbers: Four entr'actes, two songs for soprano—sung by Clarchen—two orchestral pieces—"Clarchen's Death" and a "Melodrama"—and a "Symphony of Triumph," which is the finale of the work.

In order that this incidental music could be made available for concert performances, verses were composed with the object of setting forth the story of the play, and of connecting the different sections of the music. The best known of these are the verses written by Dr. Mosengeil and those composed by Bernay.

The overture is scored for two flutes (piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, tympanies and strings. The main body of the overture is preceded by an Introduction, *sostenuto ma non troppo,* F minor, 3-2 time. The theme with which this begins in the second measure is also suggested in the second theme of the *Allegro.* There are 24 measures of the slow introduction. The tempo then changes to *Allegro,* and the time to 3-4, the principal theme then appearing, four measures later, in the violoncellos. The second subject—note its resemblance to the first two measures of the Introduction—is in A flat major, and begins with a vigorous motive in the strings, followed by a quieter one in the woodwinds. The development is somewhat short, and is concerned only with the principal theme. An orthodox recapitulation follows, and the overture ends with a coda, the material of which is also that of the "Symphony of Triumph," with which the tragedy is brought to its conclusion.—*From a Program Book of the Tenth Season, notes by Dr. Caryl B. Storrs.*

## 2 Symphony after Byron's "Manfred," Op. 58 *Peter Tschaikowsky* (1840-1893)

"For many years," writes Groves, "Tschaikowsky had desired to possess a country home of his own. When in the early spring of 1885 the moment came to decide upon his usual trip abroad, he was suddenly seized with a nervous terror of the journey and sent his faithful servant Alexis to find a furnished home in the country. A suitable place was found at Maidanova, near Klin, a small town on the direct line between Petrograd and Moscow. Here Tschaikowsky lived in quiet seclusion for almost a year. 'I am contented, cheerful and quiet,' he wrote to his brother Modiste. 'I read a great deal and am getting on with English, which I enjoy.'"

In June he began to fulfill a promise made to Balakirev three years ealier to compose a symphonic work on the subject of "Manfred." To again quote Groves: "The program was alluring, moreover it was not out of harmony with contemporary feeling; for, as Balakirev puts it, 'all the troubles of modern man arise from the fact that he does not know how to preserve his ideals. Hence all the suffering of our times.'" The work cost Tschaikowsy an immense effort. Writing of it to his friend and benefactress *Nadejda von Meck, he says: "It is so highly tragic—so complicated and difficult—that at times I myself become Manfred."

The symphony was finished in December, 1885. Chronologically it comes after the Fourth symphony, which was completed in 1878, and before the Fifth, written in 1888. The "Manfred" symphony was given its first presentation at Moscow March 23, 1886. Tschaikowsky was present, and in his own words: "The performance was excellent, but it seemed to me that the public were unintelligent and cold, although they gave me quite an ovation at the end."

*For story of this friendship see program notes on Tschaikowsky's fourth symphony on page 19 of the program for this season's first Friday evening concert.



# Fashionable Minneapolis

is interested right now in new frocks. There has been a radical change in the silhouette, and women generally are fascinated by the quaint revivals of Empress Eugenie and early Queen Victoria styles.

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The poem "Manfred," which gave Tschaikowsky his inspiration, was written by Byron in 1816, the first two acts during his travels in Switzerland, the last during a sojourn in Venice. Byron thus describes the poem in a letter to his publisher, dated Feb. 15, 1817:

"It is in three acts, of a very wild, metaphysical and inexplicable kind. Almost all the persons—but two or three—are spirits of the earth and air, or the waters; the scene is in the Alps; the hero a kind of magician, who is tormented by a species of remorse, the cause of which is left half unexplained. He wanders about invoking these spirits, which appear to him, and are of no use; he at last goes to the very abode of the Evil Principle, in *propria persona,* to evocate a ghost, which appears and gives him an ambiguous and disagreeable answer; and in the third act he is found by his attendant dying in a tower, where he had studied his art."
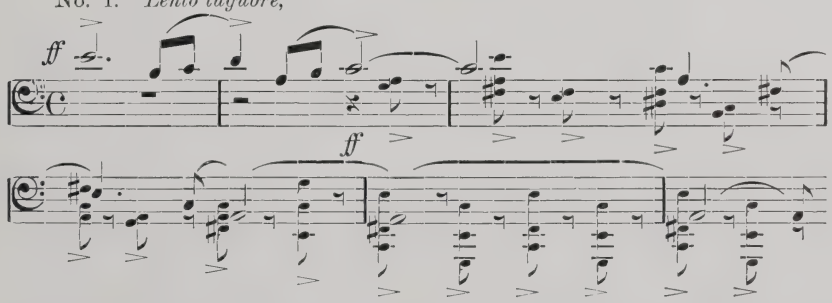
The full title of Tschaikowsky's composition, which may be characterized as descriptive or program music, is "Manfred, Symphony in Four Tableaux after the Dramatic Poem by Byron. The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contra-bassoon, four horns, two trumpets, two cornets, three trombones, tuba, tympanies, bass drum, cymbals, triangle, bells, tambourine, harp, and the usual strings. Each movement has a preface in Russian and French. In a program book of the Boston Symphony Orchestra, Philip Hale presents the following interesting analysis:

## I MOVEMENT

Manfred wanders in the Alps. Tortured by the fatal anguish of doubt, racked by remorse and despair, his soul is a prey to sufferings without a name. Neither the occult science, whose mysteries he has probed to the bottom, and by means of which the gloomy powers of hell are subject to him, nor anything in the world can give him the forgetfulness to which alone he aspires. The memory of the fair Astarte, whom he has loved and lost, eats his heart. Nothing can dispel the curse which weighs on Manfred's soul; and without cessation, without truce, he is abandoned to the tortures of the most atrocious despair.
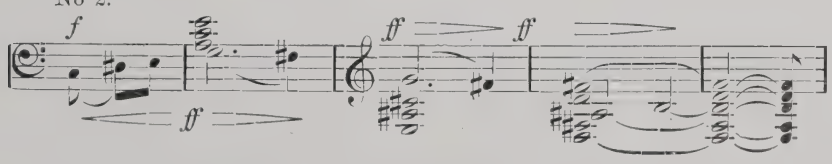
Manfred is characterized at the very beginning of the symphony by a hopeless, relentless, boding theme (*Lento lugubre*) sounded loudly by three bassoons and a bass clarinet, with short and harsh chords of the lower strings.

No. 1. *Lento lugubre,*




There is a heart-breaking cry after forgetfulness, a theme given to bassoons, horns, first oboe, and the lower tones of clarinets.

No 2.




This motive is afterward associated with the vision of Astarte

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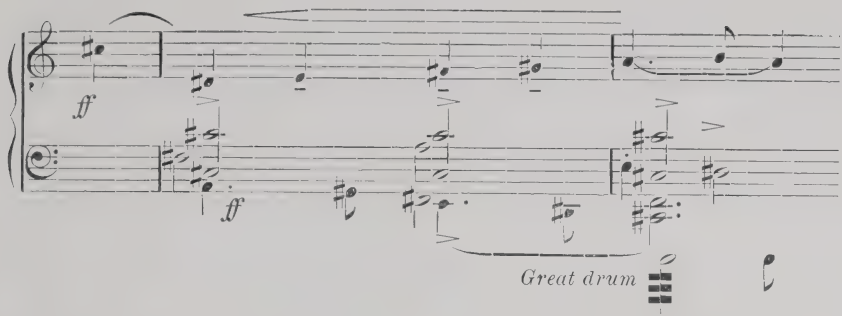
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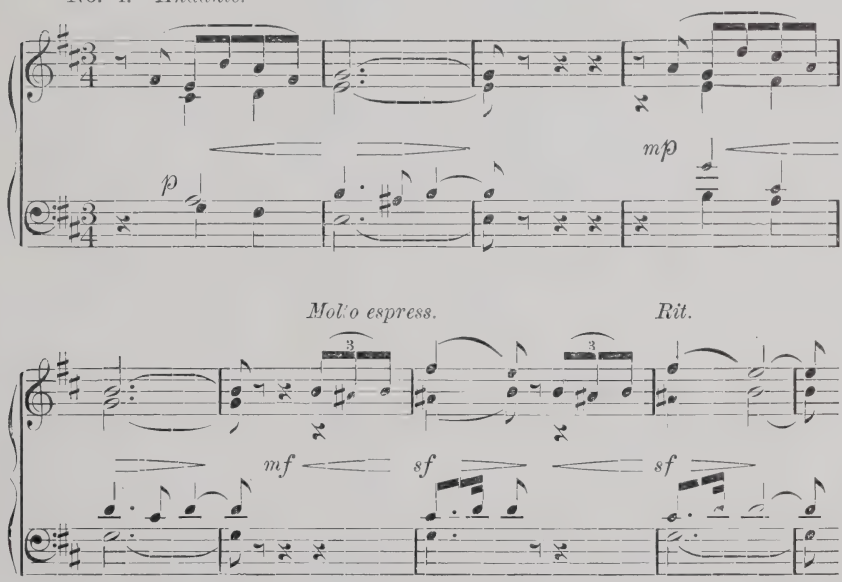
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No. 3.




and at last with her own woeful cry. Then there is the suggestion of Manfred's knowledge of the black art. Of what avail are magic spells? The spirits cannot bring relief. There is an instrumental scene of confusion, rage, despair, until Manfred shrieks "Astarte!" (oboes, English horn, clarinets). Then begins the second part of this first movement. Hitherto the prevailing tonality has been that of B minor, and the tempo 4-4. The tempo is changed to 3-4, and the "Astarte theme" (*Andante*) enters in D major (muted strings, without double-basses).

No. 4. *Andante.*




There is the suggestion of her cry "Manfred!" The theme is then treated with greater breadth, and there is a remarkably effective bass, which descends step by step, and is fancied by certain German analyst "to remind the hearer that this vision is only a vision, a memory to Manfred, in which he sees his own wickedness and reads his fate." The first theme of despair enters, and the movement closes in B minor, treated broadly and with the full strength of the orchestra; indeed, there are frequent indications of *fortissimo*. The movement should not be considered as panoramic in any sense. There is no attempt to depict any special scene, to translate into music any particular soliloquy. It is the soul of Manfred that the composer wishes to portray.

## II MOVEMENT

The Fairy of the Alps appears to Manfred beneath the rainbow of the waterfall.

This movement may be called the Scherzo (B minor, *Vivace con spirito*, 2-4) of the symphony. As program music it has only a slight connection with the fundamental

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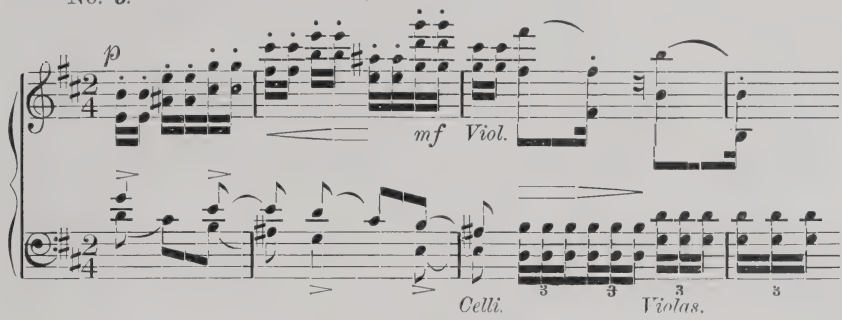
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idea. Byron had been much impressed by a scene at the foot of the Jungfrau: "Glaciers; torrents; one of these torrents nine hundred feet in height of visible descent; heard an avalanche fall, like thunder; glaciers enormous; storm came on,—thunder, lightning, hail; all in perfection and beautiful. The torrent is in shape, curving over the rock, like the tail of a white horse streaming in the wind, such as it might be conceived would be that of the 'pale horse' on which Death is mounted in the Apocalypse. It is neither mist nor water, but is something between both; its immense height gives it a wave or curve, a spreading here or condensation there, wondrous and indescribable."
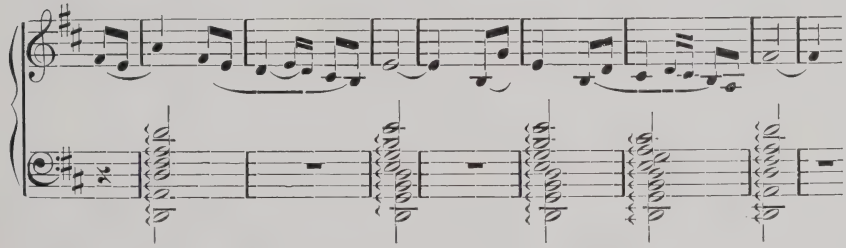
No. 5.




As the scene in the poem may be regarded as a picturesque episode,—for the incantation is fruitless and only one of many,—so the music is a relief after the tumultuous passion and raging despair of the first movement. The instrumentation is most ingenious in kaleidoscopic effects, both in tone color and rhythm, in its pauses, syncopations, *triolets*, delicate *staccato*, double-tongued passages for the woodwind, *pizzicato* and *flageolet* tones for the strings. The vision of the dashing, glistening cataract continues until, with note of triangle and chord of harp, the rainbow is revealed. Manfred invokes the Fairy. *Flageolet* tones of the harps add to the mysterious effect of the music.

The song of the Fairy is given to the first violins (D major); the accompaniment is by harps.

No. 6. *Dolce con grazia.*



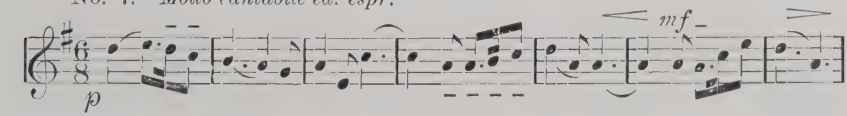
This episode is developed by the full orchestra with the exception of trumpets and trombones. This section is designated as a Trio, but there is no express indication of a return to the main portion. The theme of despair is again sounded, but the Fairy does not disappear immediately, although her song is at an end. The glory of the cataract is once more seen. It pales as the theme of despair is heard again.

## III MOVEMENT

Pastorale. Simple, free, and peaceful life of the mountaineers.

The Pastorate (G major, *Andante con moto*) opens with a long melody for oboes accompanied by the strings.

No. 7. *Molto cantabile ed. espr.*




The music was suggested possibly by the scene between Manfred and the Chamois



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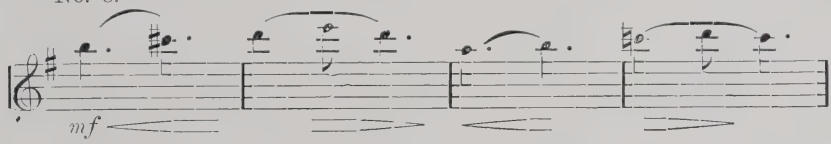
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Hunter. There is no direct reference to any scene in the poem. A passage in imitation for strings (B major) includes a drone-bass of sixteen measures,—B-F-sharp,—which falls suddenly to A-E, when the first horn intones the "theme of forgetfulness" (first movement) in changed form. There is a rough shepherd dance (clarinets, English horn, horn, bassoons, then oboes). The mood changes and the violins bring forward the following theme:

No. 8.
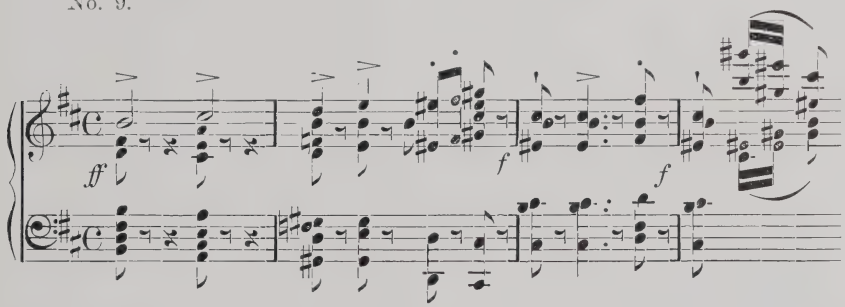



The idyllic character disappears, and after strokes of tympanies and a vigorous attack of strings and woodwind the trumpets scream the theme of Mansfred's despair (No. 1). There are cries from the horns, convulsive rhythms, and the gayety is as extinguished forever. There is a return to the principal section. The motive of forgetfulness is heard toward the close (muted harp).

## **IV MOVEMENT

The underground palace of Arimanes. Manfred appears in the midst of a bacchanale. Invocation of the ghost of Astarte. She foretells him the end of his earthly woes. Manfred's death.

The movement opens at once with the subject to the bacchanale, given to the strings, woodwind and horns:
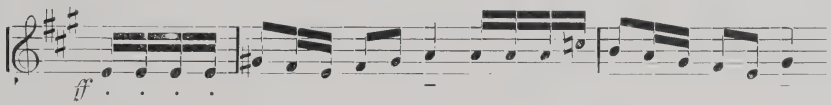
No. 9.




Seventy-two measures are devoted to the development of this matter, following which a new theme appears, *fortissimo*, the triangle marking the rhythm.

A second division of this subject, given to the woodwind, is given extensive development. Two bars of quotation will permit of its easy recognition:

No. 10.




The orgy becomes more furious; but eventually its tumultuous excitement is stayed by the appearance (*Lento*) of the motives connected with Manfred. After the second of these has been heard in the strings and later in the woodwind, the opening theme of the bacchanale is given out as a *fugato*. In the course of its development the subject last quoted reappears, and the ever-increasing frenzy leads to a climax of furious intensity. There is a pause. The Manfred motive alternates with the bacchanale theme. Another pause, succeeding which there is heard part of the Astarte motive (No. 4), interspersed with sweeping *glissando* passages for the harp. The complete Astarte melody (No. 4) now reappears in the strings. An *Allegro* section follows in which the Manfred motive (No. 1) is called forth by the bass clarinet and the bassoons. This is continued by the strings in a passage (*Andante con duolo*) drawn from the opening movement. The time hastens, and the emotional intensity of the music becomes fiercer until the final climax is reached. At this point—illustrative of the death of Manfred—the organ enters. There are suggestions of the opening theme of the

**Analysis for this movement by Felix Borowski.

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## Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor



## BEETHOVEN CYCLE

FOURTH CONCERT

AUDITORIUM—MINNEAPOLIS

Tuesday Afternoon, January 19, 1915, at 4 P. M.

Soloist: MAUD POWELL, Violinist

Program

1 Overture—"Leonore," No. 1, Op. 138 .
2 Symphony No. 3, in E-flat major, "Eroica," Op. 55 . . . . .
3 Concerto for Violin in D major, Op. 61 .

*Ludwig van* BEETHOVEN

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movement; the mood becomes more tranquil, and the music finally dies away in the long-held notes of the woodwind.

## 3 Aria—"Caro nome," from "Rigoletto" . *Giuseppe Verdi* (1813-1901)

The three operas which gave Verdi his first world-wide fame were "Rigoletto" (1851), "Il Trovatore" (1853), and "La Traviata" the same year. "Rigoletto," text by Piave, is adapted from Victor Hugo's "Le Roi s'Amuse." It was first given the title of "La Maledizione," but the police censor of Venice to whom it was sent for approval flatly refused to permit its publication, the play and characters being too great a reflection on the dignity of a king. The reason for the sensitiveness of the censor is found in the political events of 1848-49. However, the chief of the Austrian police at Venice, Martello, found a way out of the predicament by suggesting to Piave and Verdi that they change the character of the king into a Duke of Mantua, and the title into "Rigoletto." This was done and the opera had its first presentation at Venice March 11, 1851, scoring a great success. Within the next six years it was successfully given at London (1853), Paris (1857), and New York the same year. The scene is laid in Mantua and vicinity, and the period the sixteenth century. The story tells of the gay and unprincipled Duke of Mantua, who is assisted in his crimes and *amours* by his jester, Rigoletto, a hunchback. Retribution falls on Rigoletto when his own daughter, Gilda, falls a prey to the Duke's wiles. Rigoletto swears vengeance and hires an assassin to kill the Duke, to save whose life Gilda sacrifices her own. The aria "Caro nome" ("Dearest name") occurs in the second scene of Act I and is sung by Gilda following a lover's meeting with the Duke disguised as a student:

Recitative:
Walter Malde! That romantic name!
Already it is on my heart engraven!
Walter, I love thee,
Ev'ry fond, tender thought for thee
I cherish!

Aria:
Carv'd upon my inmost heart
Is that name forevermore
Ne'er again from thence to part,
Name of love that I adore,
Thou to me are ever near,
Ev'ry thought to thee will fly,
Life for thee alone is dear,
Thine shall be my parting sigh!
Oh, dearest name!

Oh, name beloved!
Dear name, within this breast,
Thy mem'ry will remain!
My love for thee confess'd,
No power can restrain!
Carved upon my inmost heart
Is that name for evermore.
Ev'ry thought to thee will fly,
Thine shall be my parting sigh,
Oh, Walter mine!

## 4 Symphonic Waltz, Op. 8 . . . *Frederick A. Stock* (1872- )

On the occasion of the first performance of this waltz in Chicago, November 1, 1907, Felix Borowski, who prepares the program notes for the Chicago Symphony Orchestra, asked Mr. Stock for a statement concerning the significance of the work, and was given the following, written, as will be seen, in a somewhat bantering spirit.

"Some years ago Theodore Thomas played a very meritorious work by Alexander Ritter, which also was called a 'Symphonic Waltz'; and this title made such a deep impression upon the writer of these lines that after that time he contemplated most seriously composing first a 'Symphony' and then a 'Waltz.' But it happened that he was unable to complete the symphony before the commencement of this season (1907-1908), and for this reason he thought it best to combine these two titles and compose something that would suit them both, and the listeners as well.

"As to the waltz itself, we don't think that it should stand in need of either comparison or analysis, although it is meant to be symphonic—or at least pretends to be so. It is written in the key of D major and in 3-4 time, just like the 'Beautiful Blue Danube,' by Johann Strauss, but the themes are treated in more elaborate fashion. We trust fully that what is good in it will make itself felt in true waltz-like fashion—let us say spontaneously, and that its pretentious title will fully protect it against undue or unbecoming popularity."

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Mr. Stock wrote this composition during the summer of 1907, in Chicago, and it was given its first production at a concert at Winona Lake, when the Chicago Symphony Orchestra—at that time still known as the Theodore Thomas Orchestra—was on tour.

The score, which, together with the parts, was published in 1910, calls for the following instruments: Three flutes (the third interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, tympanies, bass drum, side drum, cymbals, triangle, glockenspiel, castagnettes, tambourine, harp, and strings.

## 5 Aria, "Ou va la jeune Hindoue" (Bell Song), from "Lakme" . . . . . *Leo Delibes*
(1836-1891)

"Lakme" is a romantic opera in three acts, the music written by Leo Delibes. The words, by Goudinet and Gille, are taken from the story "Le mariage de Loti." It was first presented at Paris, April 14, 1883, London in 1885, and New York, 1886.

While the scene is laid in India the story has many points of similarity with Puccini's "Madam Butterfly," having to do with the love of an English army officer, Gerald, for Lakme, a Hindu maid of high caste.

Lakme:

Down there, where shades more deep are glooming,
What trav'ler's that, alone, astray?
Around him flame bright eyes, dark depths illuming,
But on he journeys, as by chance, on the way!
The wolves in their wild joy are howling,
As if for their prey they were prowling,
The young girl forward runs, and doth their fury dare
A ring in her grasp she holds tightly
Whence tinkles a bell, sharply, lightly,
A bell that tinkles lightly, that charmers wear!
*(She imitates a bell.)*
Ah! Ah! Ah! Ah!
While the stranger regards her
Stands she dazed, flush'd and glowing,
More handsome than the Rajah's he!

* * * *

And to heaven she soars in his holding,
It was Vishnu, great Brahma's son!
And since the day in that dark wood,
The Trav'ler hears, where Vishnu stood,
The sound of a little bell ringing,
The legend back to him bringing,
A small bell ringing like those the charmers wear!

## 6 Festival March and Hymn to Liberty, Op. 29 *Hugo Kaun*
(1861- )

A note on the title page of the score of this march states that it was composed for the inauguration of the seventh season (1897-1898) of the Chicago Orchestra. It was written by Hugo Kaun, at that time a resident of Milwaukee, at the request of Theodore Thomas, to whom it is dedicated. Following is an extract from the composer's letter, which he sent to Mr. Thomas with the manuscript score of the march:

"It affords me pleasure to offer a slight tribute of sympathy and esteem to the country which has so hospitably befriended me for over ten years—a tribute which culminates in this: that Theodore Thomas, to whom we musicians are so infinitely indebted, has accepted the dedication."

The Festival March (which bears the sub-title of Symphonic Poem) is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, tympanies, bass drum, side drum, cymbals, triangle, organ, and strings.

The work is not such as to require analytical explanation. In form and character it follows the model of Wagner's "Kaiser Marsch," the finale being, in this case, "The Star Spangled Banner."



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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## NEXT SYMPHONY CONCERT

Friday Evening, January 29, 1915, at 8:15

Soloist: TINA LERNER, Pianist

### Program

| | | |
|---|---|---|
| 1 | Overture—"Coriolanus," Op. 62 . . . . | *Beethoven* |
| 2 | Symphony No. 1, in C minor, Op. 68 . . . . | *Brahms* |
| 3 | Concerto for Pianoforte No. 1, in B-flat minor, Op. 23 . | *Tschaikowsky* |
| 4 | Festival Prelude, for Orchestra and Organ . . . | *Rich. Strauss* |

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At Cable Piano Co., Nicollet at Eighth
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### TINA LERNER, Pianist

Soloist at the

NEXT SYMPHONY CONCERT

By many it will be remembered that Tina Lerner was engaged as soloist for the final symphony concert of the tenth season, Friday, March 28, 1913 but was unable to reach Minneapolis on account of the floods which devasted so great a part of the East that spring. On this occasion Miss Lerner replaces Josef Lhevinne, the Russian pianist who is held a prisoner of war in Berlin by the German military authorities.

Miss Lerner was born in Odessa, Russia, in 1890. She was a mere child when indications of unusual musical gifts became apparent. In Odessa she studied with Rudolf Helm, and, at the age of ten, entered the Conservatory at Moscow, completing the nine years course in five years and winning highest honors. At fifteen she appeared with the Moscow Philharmonic Society. After a tour of Russia, appearances in Germany and England followed and then came her first visit to America. She is now touring America for the fourth time, the forthcoming appearance being her second with the Minneapolis Symphony Orchestra.

# 1890 Stanley Hall—Stanley College 1915

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at this season to those whose children are completing, in January, high school or grade school courses, and to others who are planning to make a change in schools. In view of this we wish to emphasize the fact that no decision is so important for a student as the choice of a school. By that choice is determined not only what training shall be secured in chosen branches, but things far more vital; what standards of work, what ideals of service, what subtle influences shall be inwrought into character.

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The recent loss by fire of one of the four school buildings has not been permitted to hinder the work of the school. A partial loss of material equipment cannot lessen the efficiency of an institution which possesses the chief essentials of a good school—viz: a sound educational policy, an enthusiastic, skilled teaching force, and a loyal, earnest student body.

# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Thirteenth Popular Concert

Sunday Afternoon, January 17, 1915, at 3:30

Soloist: CHRISTINE MILLER, Contralto

### Program

| | | |
|---|---|---|
| 1 | "Marche Ecossaise" | *Debussy* |
| 2 | Overture—"The Land of the Mountain and the Flood" | *MacCunn* |
| 3 | Symphonic Poem—"La Belle au bois dormant" | *Bruneau* |
| 4 | Aria—"Adieu forets," from "Jeanne d'Arc" | *Tschaikowsky* |
| 5 | Two Slavonic Dances | *Dvorak* |
| 6 | *"Hymn to the Rising Sun" For Strings, Harp and Organ. | *Mandl* |
| 7 | Two Songs with Orchestra | |
| | (a) "When I bring to you colored toys" | *Carpenter* |
| | (b) "Spring is here" | *Hugo Wolf* |
| 8 | Introduction to Act III and Bridal Chorus, from "Lohengrin" | *Wagner* |

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Miss Miller has been engaged and reengaged by nearly every important orchestra, club and festival management in America and holds the record for number of engagements filled in one season. The present is her fifth engagement with the Minneapolis Symphony Orchestra.



TONIGHT'S SOLOIST

## Alice Verlet, Soprano

While Mlle. Alice Verlet is a native of Belgium, most of her operatic work has been done in France and England. She has been a member of the Paris Grand Opera, the Paris Opera Comique, the Paris Gaite Lyrique, the opera companies of Monte Carlo, Nice and Lyons, the Theatre de la Monnaie at Brussels, and she was specially engaged for Beecham's Mozart Season in London. Her operatic repertoire is enormous. During her career she has sung in over seventy different operas. Mlle. Verlet has an exquisite colerature voice that has often been compared to Patti's. Her trills, runs and cadenzas have made her famous all over Europe.

The present is Mlle. Verlet's first appearance with the Orchestra.

**Mlle. Verlet uses the Steinway Piano.**

## Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

### Fifth Young People's Concert

Friday Afternoon, January 22, 1915. at 3:45

Subject: MUSIC THAT TELLS A STORY

Theme: SAGAS

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Fourteenth Popular Concert

(Last Concert of the Second Series)

Sunday Afternoon, January 24, 1915, at 3:30

Soloist: HENRY J. WILLIAMS, Harpist

### Program

| | | |
|---|---|---|
| 1 | Turkish March | *Mozart* |
| 2 | *Symphony in G minor | *Mozart* |
| 3 | *Concerto for Flute and Harp | *Mozart* |
| | Flute: Leonardo de Lorenzo. Harp: Henry J. Williams. | |
| 4 | Cavatina | *Bohm* |
| 5 | Concerto for Harp and Orchestra | *Dubois* |
| 6 | Bacchanale, from "Tannhaeuser" | *Wagner* |

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### HENRY WILLIAMS, Harpist

Soloist at the

FOURTEENTH POPULAR CONCERT

Henry J. Williams was born at Abergabenny, South Wales, in 1882. The playing of the harp dates back to antiquity in the Williams family, so it was but natural that young Henry James should take up the study of this beautiful but difficult instrument so beloved of the Welsh.

His principal teacher was John Thomas, of the Royal Academy of Music at London, and harpist to the late Queen Victoria and King Edward. Graduating with high honors, Williams spent several years as a member of Sir Henry Wood's orchestra in London, and other English organizations, and filling concert engagements throughout England, Wales and Scotland. In 1902 he came to America on a visit to relatives, but was induced to remain, traveling as a concert harpist for five years until 1908, when he was engaged as harpist of the Minneapolis Symphony Orchestra, which position he still holds.

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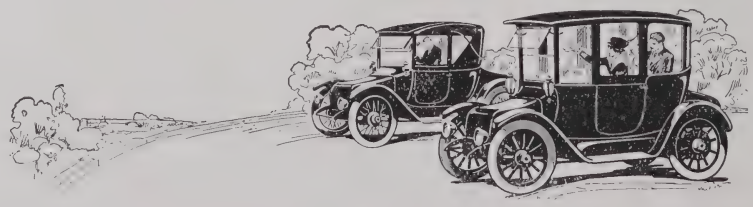
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CHANGE IN DATES OF CONCERTS

Owing to the business depression existing in the States of the Southwest, the contemplated Southern Tour of the Orchestra, next month, has been postponed and the Mid-winter tour shortened one week. This obviates the necessity of a one-week interval between the Eighth and Ninth (Jan. 29: Feb. 5) concerts and enables the management to increase the interval to the customary two weeks, thereby changing the date of the Ninth Concert from Friday. Feb. 5, to Friday, Feb. 12, on which date Mr. Cornelius van Vliet, principal cellist of the Orchestra, will appear as soloist. It will be recalled that Mr. van Vliet injured one of his fingers the evening he was to have appeared as soloist (Friday, Dec. 18), and was replaced by Mr. Richard Czerwonky, violinist, who was announced as soloist for the concert of Feb. 5.

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# EIGHTH SYMPHONY CONCERT

Friday Evening, January 29, 1915, at 8:15

## Soloist: TINA LERNER, Pianist

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## PROGRAM

1 Overture to "Coriolanus," Op. 62 . . . *Beethoven*

2 Symphony No. 1, in C minor, Op. 68 . . . *Brahms*

I Un poco sostenuto—Allegro
II Andante sostenuto
III Un poco allegretto e grazioso
IV Adagio—Piu andante—Allegro non troppo, ma con brio

INTERMISSION

3 Concerto for Pianoforte No. 1, in B-flat minor, Op. 23 *Tschaikowsky*

I Andante non troppo e maestoso—Allegro con spirito
II Andantino semplice—Allegro vivace assai
III Allegro con fuoco

4 Festival Prelude, for Orchestra and Organ, Op. 61 *Rich. Strauss*

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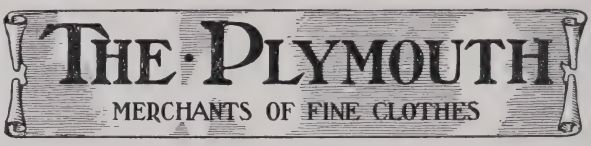
Miss Lerner plays the Mason & Hamlin Piano

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*Advance Programs on Pages 27, 29, 30 and 31*

*NEXT SYMPHONY CONCERT, Friday, February 12, at 8:15*
(See announcement on page 6)




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# Program Notes

## 1 Overture: "Coriolanus," Op. 62 . *Ludwig van Beethoven*
(1770-1827)

"To Collin's Tragedy," stands as part of the title, on the first page of the score. "We have no reason to suppose," wrote Philip H. Goepp, "that the story, as Beethoven read it, differed from Shakespeare's or from the traditional legend. The overture was composed in 1807, and so falls between the fourth and fifth symphonies, into what is often called Beethoven's second period. It might be said to belong to the class of ideal overture, where, literal strains and events aside, the sense and feeling of the story fill the tonal work. There is no mistaking the contrasting elements; the pride of the Roman conqueror, carried by a vengeful spirit against his own city; the vein of the pleading mother who finally conquers in a heroic struggle of opposing motives.

The story of Coriolanus is interestingly and briefly related by Felix Borowski in a recent program book of the Chicago Symphony Orchestra. He says in part: "Coriolanus—a Roman patrician, supposed to have been given this name on account of his capture of the Volscian town, Corioli—was by reason of his haughty defiance of the plebeians impeached and banished from the state. Having taken refuge with the Volscians, Coriolanus aided these enemies of the Roman government by leading their armies against his native race. The Romans were panic-stricken at the victorious progress of the exiled patrician; and when Coriolanus appeared with his army at the gates of Rome deputations were sent out to plead with him. But there burnt within the heart of the proud Roman fiercer fires than those fanned by the lust of conquest, or by the stirring exultation of victory about to be achieved. Coriolanus long had brooded over the vengeance that he had determined should be his; and now vengeance was at his hand—the hated foes who had condemned him to ignominy and exile were about to be delivered into his keeping to do with as he would. The deputations were sent back, and Coriolanus prepared for his onslaught on the city. But the Romans now played their last throw for bloodless victory. The noblest matrons of Rome, at their head the venerable mother of Coriolanus, and his wife, Volumnia, with her two children, came to the tent of the warrior, and they entreated him for mercy. The humble pleading of the women, their tears, their grievous sorrow went to the heart of Coriolanus. Vengeance which had seemed so goodly a thing before was now a fruit of bitter taste.

"There are larger triumphs than those belonging to the sword. Coriolanus conquered, not Rome, but the warring passions of his soul. He took the Volscians back to their own territories and there he lived, and there, after many years, he was carried to a hero's tomb. In 1802 Heinrich Joseph von Collin, chief secretary to the War Department of the Austrian government, produced a five-act tragedy, 'Coriolanus,' which received many performances. In his play Collin—as Shakespeare in his —departed from the facts of the legend as narrated above, and Coriolanus was made, in the last scenes, to die of a self-inflicted wound." It is not certain that Beethoven composed the overture for an actual performance of the drama; possibly he was merely moved to its composition by the general contents of the play, and by the inclination to honor the author, to whom, indeed, the play is dedicated.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, tympanies and strings.

## 2 Symphony No. 1, C. Minor, Op. 68 . *Johannes Brahms*
(1833—1897)

Johannes Brahms was the last great figure in German music of that immortal group which also includes Bach, Handel, Haydn, Mozart, Beethoven and Wagner. These were the fundaments; the remainder were all more or less important parts of the superstructure. Brahms was essentially a man of the people and loved them to the end. He once said: "The best songs came into my head whilst brushing my boots before dawn." Josef Wiess wrote of him: "He sprang from the people, and everywhere one meets the mighty lineaments and forms of his race in his compositions."



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The facts of Brahms' life, his profound reverence for his work and the musical history made by the wordy war between his supporters and those of Wagner (in which, by the way, neither of the great composers took much part), are too well known to be set down here, and we may proceed at once to the consideration of his first symphony.

Schumann, who had just proclaimed the young Brahms a genius of the highest order, wrote to Joachim in 1854: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies; he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."
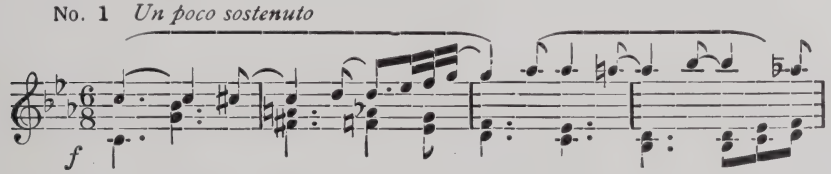
It was twenty-two years after this letter was written that Brahms made that "beginning," his first symphony appearing in 1876. He was then forty-three years of age and had already given to the world such imperishable works as the "German Requiem," the two Serenades and many songs. The symphony, therefore, "represents his mind in the flush of its most vigorous maturity, and shows to the fullest advantage his noble gravity of style, his high-mindedness, his dignity, his deep tenderness, his vigor, his fine musical technic. One gets from it the impression of a brain of unusual strength and profundity, sometimes by very reason of this profundity a trifle obscure in its workings, but never descending to the trivial or commonplace, and inexpressibly moving in its moments of deep emotion." It surely was not hastily prepared, for Brahms gave it ten years of intermittent attention.

There is a remarkable similarity between the Brahms C minor symphony and the one by Beethoven in the same key, so far as their general intellectual contents are concerned. "If Beethoven, in the first movement of his Fifth Symphony, wrote 'the story of his own strenuous battlings with fate,' so assuredly does Brahms, in the opening movement of his First Symphony, lay bare his soul to us and show the wounds it had received in its struggle with the world. And as Beethoven, in his last movement, fought his way back to the serene heights where all is health, and courage and self-confidence, so in the superb finale of this symphony Brahms sings out, deep from the chest, a song of restored energy and noble resolution."

The C minor symphony is scored for two flutes, two oboes, two clarinets, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, tympanies and the usual strings.

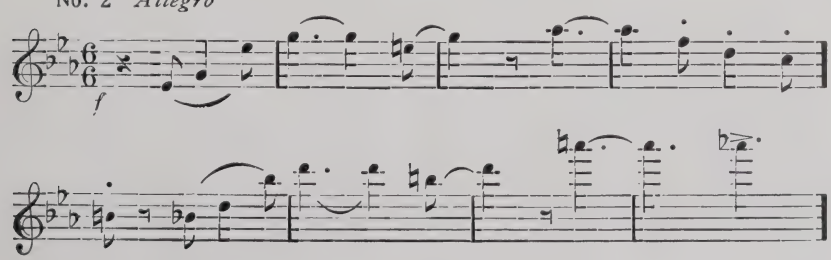
I. The very opening, the introduction to the symphony (*Un poco sostenuto, C* minor, 6-8 time), rises like a protest against defeat and misunderstanding in anguish-stricken tones of the strings, against a series of descending chords:

No. 1 *Un poco sostenuto*




This is followed by a mournful phrase in the strings, *pizzicato,* which is heard again later on in the *allegro* movement. A first theme of nervous restlessness follows in the violins:

No. 2 *Allegro*



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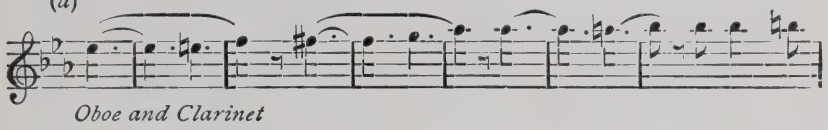
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Broken and restless, the melody continues to harmonies grey and gloomy. Even the second theme,

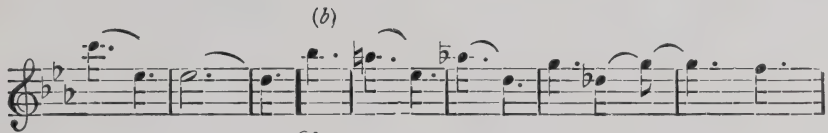
No. 3

(*a*)



*Oboe and Clarinet*
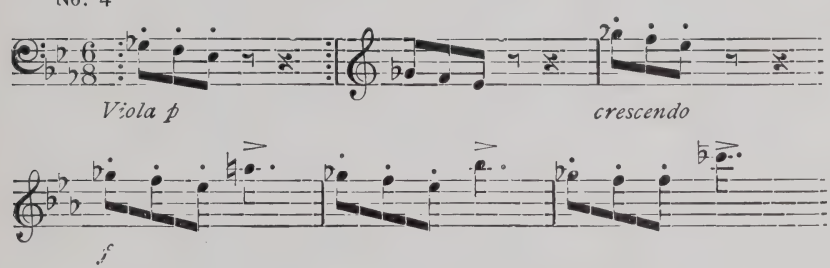
(*b*)



*Oboe*

finds no point of rest, as its accompaniment is made up skillfully of the material of the first subject (No. 2). Quieter movements, however, prevail with the entrance of a subsidiary theme (No. 3b) which is sung by the oboe and breathes a spirit of melancholy and "unsatisfied longing." The striking phrase ushers in a quasi-coda section,

No. 4
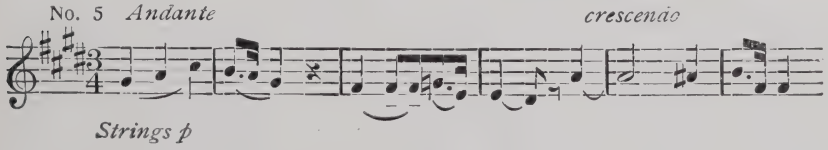



in which strenuous writing speaks of the stress and strife and of a terrific inward battle. In the working-out section the same restless spirit is maintained, and in the recapitulation section the expression becomes still more passionate. Clinging to this meagre material with the persistence of Beethoven, he dins it into us by incessant reiteration until, as in the case of Beethoven, its meaning is unmistakable.

Although there is a short *sostenuto* coda in the idiom of theme No. 1, the mood is gray and the problem so insistently thrust before us is left quite unsolved.

II. An entirely different atmosphere is engendered by the lovely theme that opens the second movement (*Andante sostenuto,* E major, 3-4 time), sung first by the violins at the commencement of the *andante:*

No. 5 *Andante*




"All the specters seem to have been exercised," and a charming *Romanza* ensues. A contrasted passage begins in a still lighter mood, but soon takes on something remindful of the nervous passion of the first movement. Ultimately a return is made to the soothing theme No. 5 and the movement ends with a beautiful episode where the oboe, horn and a solo violin sing the melody in *octaves.*

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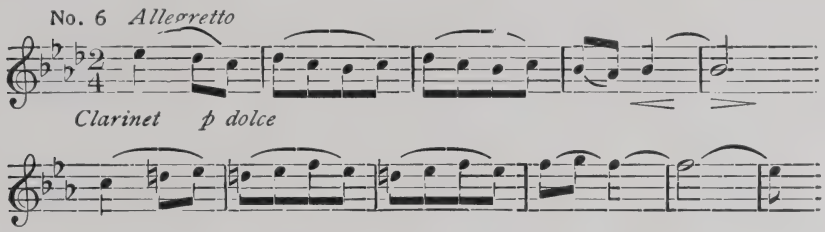
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III. The third movement (*Un poco allegretto e grazioso,* A flat major, 2-4 time) in pastoral style opens with this melody, entrusted to the clarinet:

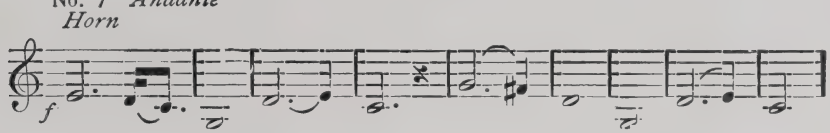
No. 6 *Allegretto*




Its pastoral character is still further emphasized by a Trio section in six-eight time.

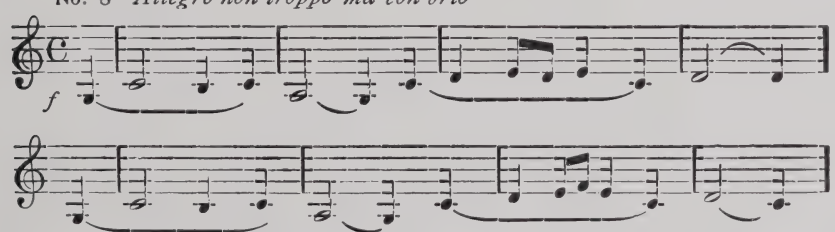
IV. The fourth movement, or Finale, has two introductions. The first is an *adagio* (C minor, 4-4 time) in which the great theme (No. 8) is foreshadowed in minor key. This leads to the *andante,* where, against a *tremolo* in the muted strings, this wonderful horn call is heard:

No. 7 *Andante*
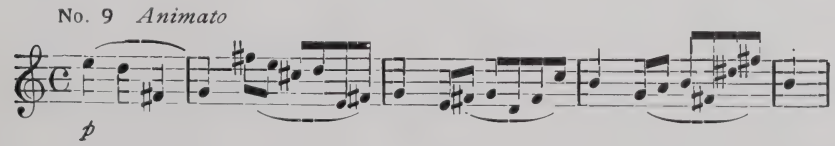



This unpremeditated melody has an immense significance. Followed as it is by a fragment of some majestic chorale, it has been a matter of speculation what its significance might be. A theory not yet advanced by any commentator is this: It is a well known fact that Brahms spent most of his summers in the Bernese Highlands, principally at Ischl. He must often have heard the call of the Alpine horn blown by shepherds in his beloved highlands. Is it not possible that such a call lingered in his memory when he penned the beautiful air? Thus the psychology of the two introductions and the following *allegro* are explained: from the oppression of the first (*adagio*) introduction, he turns to Nature (horn-call) for a solution of problems. Nature, the great teacher, points the way to the goal (grateful feelings—chorale) and straightway there leaps forth a melody as broad, healthy and serene as was ever penned by a musician:

No. 8 *Allegro non troppo ma con brio*

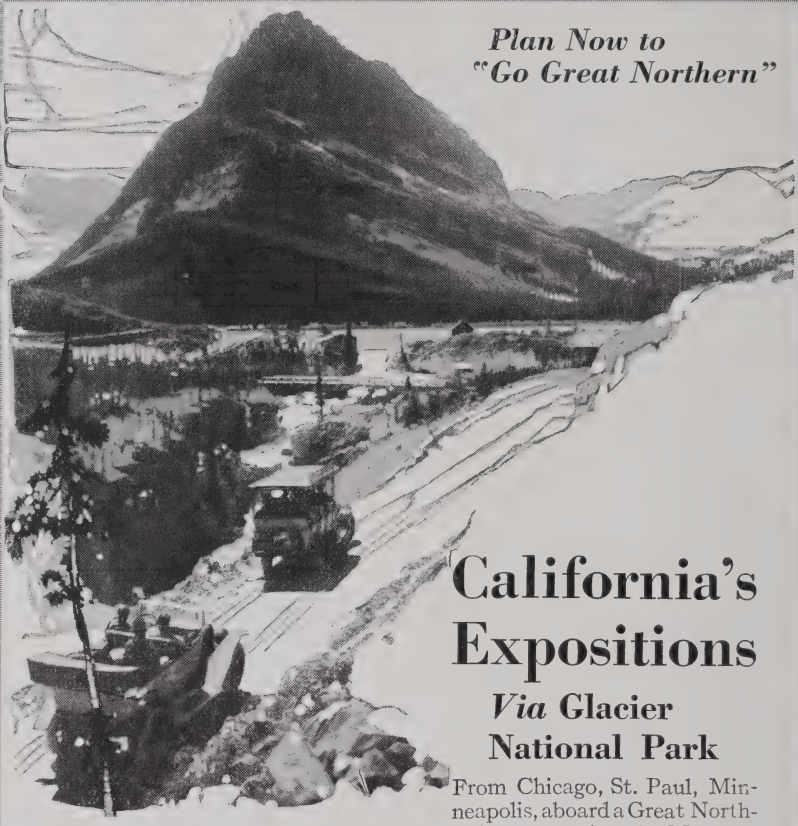



It quite unconsciously flows into this second theme:

No. 9 *Animato*



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The movement, in rondo form, moves on before us like a grand triumphal procession, a very "Hymn to Joy," which, in some of its phases, flows as it were unconsciously and by sheer affinity of nature, into strains from the similar melody in the finale of Beethoven's Ninth Symphony. As Mr. Apthorp aptly says: "One cannot call it plagiarism; it is two men saying the same thing."

## 3 Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23 . . *Peter Tschaikowsky* (1840-1893)

Tschaikowsky wrote in all three concertos for the pianoforte with orchestra; the first, in B flat minor (Op. 23), played this evening, and the most familiar of all; the second, in G major (Op. 44), and while technically more brilliant perhaps than the first, is of far less musical value (played in Minneapolis for the first time last season, by Yolanda Mero); and the third, in E-flat major (Op. 75), which, so far as the editor of these program notes can discover, has never been performed at any important orchestral concert in this country. W. H. Humiston, in a program of the New York Philharmonic, gives an excellent, short and interesting history and analysis of Tschaikowsky's work:

"Tschaikowsky wrote to his brother Anatol, in December, 1874, that he was at work on a concerto which he hoped that Nicholas Rubinstein would play. When Rubinstein heard the concerto, he listened in silence, and at the end poured a torrent of abuse on the head of the poor composer, who was much hurt, but did not change a note of his work. Instead of dedicating it to Rubinstein, he substituted Von Bulow's name on the score. When Von Bulow received it he was enthusiastic about it: 'The ideas,' he wrote to the composer, 'are so lofty, strong and original. The details, which, although profuse, in no way obscure the work as a whole, are so interesting. The form is so perfect, mature, and full of style—in the sense that the intention and craftsmanship are everywhere concealed. I should grow weary if I attempted to enumerate all the qualities of your work—qualities which compel me to congratulate, not only the composer, but all those who will enjoy the work in future, either actively or passively.'

"In justice to Rubinstein it must be stated that he later recanted, and played the concerto with much success. But Von Bulow played it for the first time anywhere in Boston, October 25, 1875. This is on the authority of Philip Hale, for, curiously enough, Tschaikowsky's brother, Modeste, quotes from a letter about the 'American press notices,' but says nothing of the Boston performance.

"In a letter to Nadeshda von Meck, in May, 1879, the composer speaks of the songs of a blind beggar, which he says he used in his piano concerto, and quotes the principal theme of the first movement. Modeste says that the gay little waltz tune which sounds like the strains from a distant ball-room is a French song, 'Il faut s'amuser, danser, et rire,' and Philip Hale finds a resemblance to 'The Irish Christening at Tipperary.' As Von Bulow says, the concerto is brim full of melodic ideas.

I. "The first movement opens with a few bars in B-flat minor (*Andante non troppo e molto maestoso*), then a broad, almost world-embracing melody in the strings in D-flat major, accompanied by sustained chords in the wind, and "Sweeping chords" on the solo instrument. After a *cadenza* by the piano, it is repeated with even more grandeur and breadth and then dies away and the first movement proper begins (*Allegro con spirito*). This wonderful melody is not heard again. The first subject is the already mentioned song of the blind beggar—in a broken *triplet* rhythm. Tossed about from piano to wood-wind, wood-wind to cellos and basses it gives place to another—a syncopated theme, which in turn is followed by a theme on muted strings, like a song from another world. There is a *cadenza* toward the close of the movement, which urges onward to a climax and ends in B-flat major.

II. "The second movement (*Andantino semplice*) is developed from a soft, tender song on the flute, then played by the solo instrument, and after a sort of *pastorale* on a drone bass is taken up by two violoncelli soli. The French song already referred to now is played *pianissimo* (*Allegro vivace assai*), by violas and cellos, thus combining an *andante* and *scherzo* in one movement. The movement ends with a return to the first 'lullaby' melody.

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III. "The finale (*Allegro con fuoco*) is a *rondo* on three themes, the principal one being a wild Slav dance (in B-flat minor) has the same characteristics as the first. After a short solo passage on the piano the third song-like theme is heard (in D-flat major) from all the violins in *octaves*—distinctly a Tschaikowskian tune—then the piano takes it up. An episodic theme in *staccato* 'dotted' rhythm is heard alternately from piano and strings, and the principal themes follow each other in true *rondo* style."

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tympanies and the usual strings.

## 4 Festival Prelude for Orchestra and Organ, Op. 61 . . . . *Richard Strauss*

(1864— )

This latest orchestral work of Richard Strauss ("Festliches Praeludium, zur Einweihung des Wiener Konzerthauses, 19ten Oktober, 1913") was composed at the request of the "Gesellschaft der Musikfreunde" of Vienna, for the dedication of its new "Konzerthaus" (Concert House) at Vienna, and was played there for the first time Sunday, October 19, 1913, by an orchestra of one hundred and fifty performers directed by Ferdinand Loewe, concert conductor of Vienna and Munich. The first performance of this work following the one at Vienna was that by the Minneapolis Symphony Orchestra, conducted by Emil Oberhoffer, Friday, October 24, 1913, at the opening concert of the eleventh season.
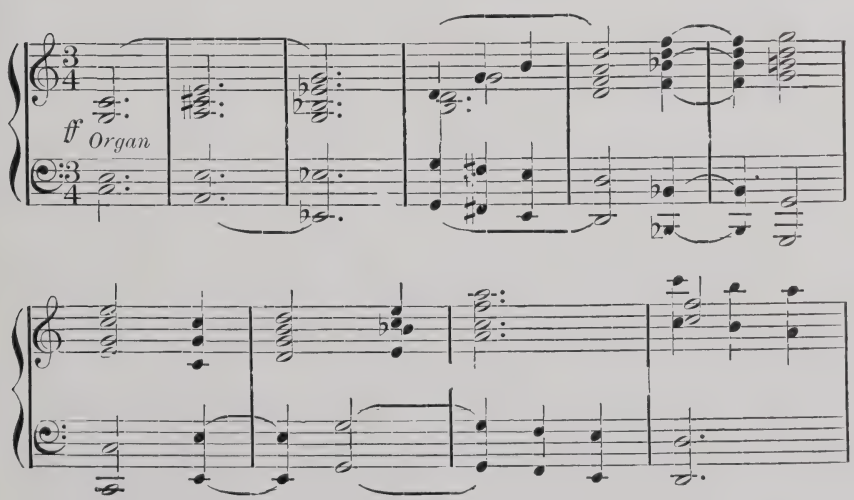
Dr. Strauss finished the score on Whitsunday of the present year. Early in June his publishers submitted the work, still in manuscript, to Mr. Oberhoffer who was in Berlin at the time and who accepted the offer of being the first to conduct the work in America.

In the manuscript Dr. Strauss had written at the end of the work "Garmisch, Pfingstsonntag 1913," thus indicating the day when he had finished the score at his lovely home at Garmisch in the Bavarian Alps. To a student of German this note involuntarily recalls Goethe's lines:

"Pfingsten, das liebliche Fest war gekommen." And indeed this typical German Whitsunday "Fest-Stimmung" seems to permeate Dr. Strauss' prelude.

The work opens with its richly harmonized hymn-like movement, given out by the full organ alone, the one instrument capable of voicing the majesty of the festal morning.

**No 1**



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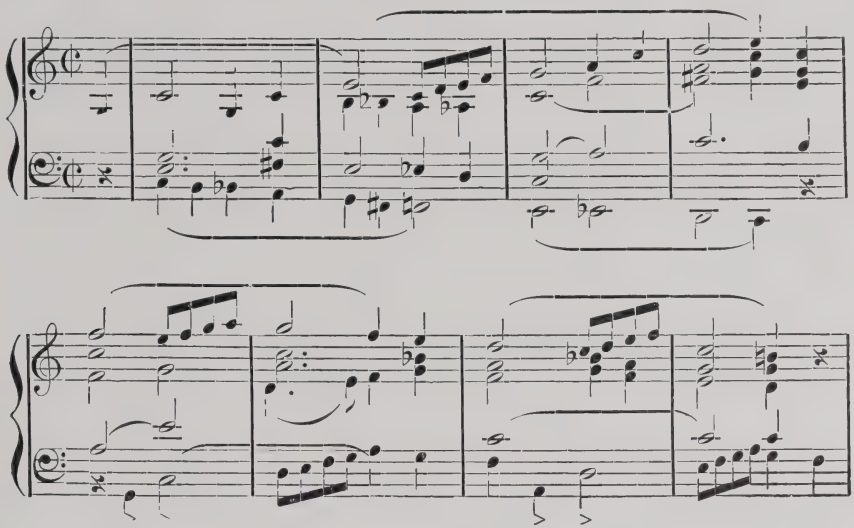
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Presently the roll of drums is added, the lower brass instruments start a call which is quickly taken up by the whole orchestra and intensified into a tremendous climax, a veritable "fanfare." Again the organ starts alone and the same process of *crescendo* is repeated. But now the orchestra alone is reduced to an ethereal *pianissimo*. It would seem as though the music of the spheres, of the mountains had awakened the music from the lowlands and now, at first very softly only, this joyous theme is heard in the strings:

**No 2**

*Molto Vivace.*



These two themes dominate the entire work, although there is a subsidiary theme of great breadth, which through polyphonic enrichments reaches heights, scaled only by Wagner in the Meistersinger. For the Vienna performance Strauss required the following instrumentation: Twenty first violins; twenty second violins; twenty-four violas; twenty cellos; twelve basses; five flutes; four oboes; Heckelphone (a new bass oboe invented by one Heckel of Berlin); five clarinets; five bassoons; eight horns; four trumpets in the orchestra and twelve trumpets stationed elsewhere in the hall; four trombones; *tuba, eight tympanies; cymbals; bass drum and organ.

*In order that the tuba should sustain tones without a break in breathing, the player uses a contrivance called the Aerophor, recommended by Strauss. This is a kind of a pump, a bellows worked by the foot of the player, and connected with the instrument by a length of rubber tube.



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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## NEXT SYMPHONY CONCERT

Friday Evening, February 12, 1915, at 8:15

Soloist: CORNELIUS VAN VLIET, Violoncellist

### Program

1 *Symphony No. 2, "New England," in B-flat minor, Op. 33 . . *Edgar Stillman Kelley*

I Lento maestoso-Allegro appassionate.
"All great and honorable actions are accompanied with great difficulties and must be both enterprised and overcome with answerable courage."

II Larghetto misterioso-Andantino pastorale.
"Warm and fair weather, the birds sang in the woods most pleasantly."

III Lento ma non troppo-Moderato molto.
"Great lamentations and heaviness."

IV Allegro con fuoco.
"The fit way to honor and lament the departed is to be true to one another and to work together bravely for the cause to which living and dead have consecrated themselves."

INTERMISSION

2 Concerto for Violoncello, in D minor . . *Lalo*

I Prelude: Lento-Allegro maestoso
II Intermezzo: Andante con moto-Allegro presto
III Rondo: Andante-Allegro vivace

3 *Dramatic Overture—"Paolo and Francesca" . *Oldberg*

*First time in Minneapolis

Tickets, $1.50, $1.00, 75c. at Cable Piano Co. Seat Sale opens Monday, Feb. 8, at 9 a. m.



### CORNELIUS VAN VLIET, 'Cellist

Soloist at the

NEXT SYMPHONY CONCERT

Cornelius van Vliet was born at Rotterdam, Holland, September, 1, 1886. His fondness for music prompted his father to have him instructed in violin and piano, but when he reached the age of nine his whole interest became centered in the cello. His first master was Prof. Oskar Eberle, after whose death he continued and completed his studies with Prof. J. Mossell in Amsterdam. In addition to having appeared as soloist in the principal cities of Europe, Mr. van Vliet held responsible positions in such organizations as the Konzertgabouw Orchestra at Amsterdam, Wm. Mengelberg, conductor; Philharmonic Orchestra at Leipzig; Philharmonic Orchestra, Prague; and the Philharmonic Orchestra at Helsingfors, Finland. He resigned from the last named to accept the position of solo cellist of the Kaim Orchestra, Munich, and in 1908 was engaged by Felix Weingaertner for the Vienna Royal Opera orchestra, with which institution he was connected for three years. His ambition to see American brought him to this country four years ago, the present being his third season as solo cellist of the Minneapolis Symphony Orchestra.

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Fifteenth Popular Concert

(First Concert—Third Series)

Sunday Afternoon, January 31, 1915, at 3:30

Soloist: LEONORA ALLEN, Soprano

### Program

| | | |
|---|---|---|
| 1 | *Triumphal March | *Otto Krausse* |
| 2 | Overture—"Phedre" | *Massenet* |
| 3 | Adagio, from Ballet Suite, "Prometheus" Solo Cello: Cornelius van Vliet | *Beethoven* |
| 4 | Aria—"Softly Sighing," from "Der Freischuetz" | *Weber* |
| 5 | **Suite—"Impressions of Italy" | *Charpentier* |
| 6 | Aria—"Mon coeur," from "Mireille" | *Gounod* |
| 7 | Polonaise No 2, in E major | *Liszt* |

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### LEONORA ALLEN, Soprano

Soloist at the

FIFTEENTH POPULAR CONCERT

Leonora Allen was born at Decatur, Ill. She came to Chicago in 1906, spending several years studying and coaching with prominent teachers, and acquiring a repertoire in opera, oratorio and songs. She has appeared at the Chicago Auditorium in the operas "Faust" and "Romeo and Juliet," by Gounod, and "Manon Lescaut," by Massenet. This was followed by an engagement with the Chicago Apollo Club when her singing of the soprano part in Dvorak's "Stabat Mater" aroused the critics to enthusiastic praise. Last year she was the soprano soloist with the Minneapolis Symphony Orchestra during the entire spring tour, her success securing her many return engagements which have kept her actively engaged this season. Her present appearance is the first at one of the regular concerts of the Orchestra.

# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## CUT THIS OUT FOR REFERENCE

### FUTURE CONCERT DATES

| | | | |
|---|---|---|---|
| January 31. | Popular Concert. | 3:30. | Leonora Allen, Soprano |
| February 7. | Popular Concert. | 3:30. | Hamlin Hunt, Organ |
| February 12. | Symphony Concert. | 8:15. | Cornelius van Vliet, 'Cello |
| February 14. | Philharmonic Club. | 8:15. | "Samson and Delilah" |
| February 18 to 28 incl. | Annual Mid-Winter Tour | | |
| March 5. | Symphony Concert. | 8:15. | Arthur Shattuck, Piano |
| March 7. | Popular Concert. | 3:30. | Alma Beck, Contralto |
| March 11. | St. Paul Concert. | 8:15. | Rudolph Ganz, Piano |
| March 12. | Young People's Concert. | 3:45 | Springtime Program |
| March 14. | Popular Concert. | 3:30. | Jessie Weiskopf, Piano |
| March 16. | Beethoven Concert. | 4:00. | Leonard Borwick, Piano |
| March 19. | Symphony Concert. | 8:15. | Fritz Kreisler, Violin |
| March 21. | Popular Concert. | 3:30. | Clara Williams, Soprano |
| March 25. | St. Paul Concert. | 8:15. | Richard Czerwonky, Violin |
| March 28. | Popular Concert. | 3:30. | Cornelius van Vliet, 'Cello |
| March 31. | Beethoven Concert. | 4;00. | Beethoven's Ninth Symphony |
| April 1. | Symphony Concert. | 8:15. | Beethoven's Ninth Symphony |
| April 4. | Popular Concert. | 3:30. | Bruno Labate, Oboe |

End of the Home Season

April 11. Beginning of the Spring Tour


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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Sixteenth Popular Concert

### Sunday Afternoon, February 7, 1915, at 3:30

Soloist: HAMLIN HUNT, Organist

### Program

| | | |
|---|---|---|
| 1 | Overture to "William Tell" | *Rossini* |
| 2 | *Concerto for Four Solo Violins and Orchestra | *Maurer* |
| 3 | Overture—Fantasy: "Romeo and Juliet" | *Tschaikowsky* |
| 4 | Fantasie Dialogue for Organ and Orchestra | *Boellmann* |
| 5 | Two Hungarian Dances | *Brahms* |
| 6 | March—"Pomp and Circumstance," No. 1 | *Elgar* |

*First time in Minneapolis

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### HAMLIN HUNT, Organ

Soloist at the

SIXTEENTH POPULAR CONCERT

Hamlin Hunt was born in Southern Minnesota and is a graduate of Carleton College, Northfield. The organ exercised a strong attraction for young Hunt and encouraged and aided by his parents he studied with the best local teachers available. In 1889 he went to Berlin, spending two years with Prof. Haupt, at that time dean of Berlin organists, and with Wilhelm Middelschult. Later he returned to Berlin and enrolled as a pupil of Prof. Grunicke, organ, and Prof. Jedliczka, piano. Mr. Hunt has also had the advantage of two periods of study with Guilmant, the celebrated French organist, at Paris.

The past fifteen years Mr. Hunt has been the organist of Plymouth Church in this city, his annual series of organ recitals being a prominent feature of the local musical season. Among the important out-of-town dates filled by Mr. Hunt during this period were a series of organ recitals at the Buffalo Pan-American Exhibition in 1901, and the St. Louis Louisiana Purchase Exhibition in 1903.

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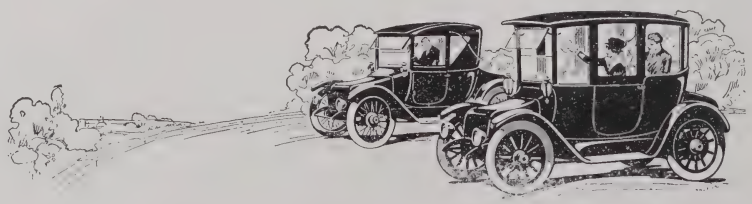
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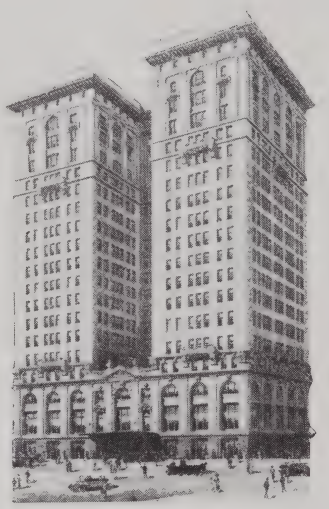
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# NINETH SYMPHONY CONCERT

Friday Evening, February 12, 1915, at 8:15

## Soloist: CORNELIUS VAN VLIET 'Cellist

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## PROGRAM

1 Overture to "Euryanthe" . . . . *Weber*

2 *Symphony No. 2, "New England," in B-flat minor, Op. 33 . . . . *Edgar Stillman Kelley*

I. Lento maestoso—Allegro appassionate.
"All great and honorable actions are accompanied with great difficulties and must be both enterprised and overcome with answerable courage."

II. Larghetto misterioso—Andantino pastorale.
"Warm and fair weather, the birds sang in the woods most pleasantly."

III. Lento ma non troppo—Moderato molto.
"Great lamentations and heaviness."

IV. Allegro con fuoco.
"The fit way to honor and lament the departed is to be true to one another and to work together bravely for the cause to which living and dead have consecrated themselves."

INTERMISSION

2 Concerto for Violoncello, in D minor . . . . *Lalo*

I. Prelude: Lento—Allegro maestoso
II. Intermezzo: Andante con moto—Allegro presto
III. Rondo: Andante—Allegro vivace

*First time in Minneapolis

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*Advance Programs on Pages 29, and 31*

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# Program Notes

## 1 Overture to "Euryanthe" . *Carl Maria von Weber*

The recent successful revival of Weber's opera "Euryanthe," by the Metropolitan Opera Company in New York, has again served to emphasize the beauty of Weber's music which not even the totally worthless libretto has been able to dim or spoil.

Says W. H. Humiston, "'Euryanthe' is Weber's most ambitious work—'grand heroic romantic opera in three acts,' as the title page has it. The book was written by Helmina von Chezy, an eccentric poetess, and was founded on an old French tale of the thirteenth century—a tale also used by Boccacio and Shakespeare (in 'Cymbeline'). The opera had its first production at Vienna, Oct. 25, 1823. The eccentric librettist created a sensation crowding down the aisle crying, 'Make room for me, I am the poetess.' The libretto, however, is sorry stuff—far from worthy of Weber's music. It is hardly necessary to give the plot, which is a hodge-podge of love, treachery and spookiness.

"The music of the overture is built out of two principal themes, both sung by Euryanthe's lover, Adolar, together with an elaboration of the music played in the opera when Emma's ghost appears. This tomb-motive was further elaborated by Wagner as the basis of the funeral march which he wrote to celebrate the return of Weber's body to its final resting place in Dresden. The overture is brilliantly scored, and its wonderful color scarcely pales in contrast with more modern effects."

## 2 Symphony No. 2, "New England," in B-flat minor, Op. 33 . . . *Edgar Stillman Kelley*

This symphony which had its initial performance at the Norfolk, Connecticut, Musical Festival in June, 1913, was also successfully produced last spring at the Liszt Society Festival in Altenburg, Germany, at the invitation of the Duke of Saxe-Altenburg.

In this work the composer has sought to embody in symphonic form, certain phases of thought and sentiment peculiar to that group of pioneers who first made their home in New England. The work is scored for two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, harp, tympani, side drum, and the usual complement of strings.

The quotations prefixed to the several movements of this symphony are from the Log-book of the Mayflower, which was afterward extended into the History of Plymouth Plantation, by Governor William Bradford, an ancestor of the composer. The quotations refer to the experiences of those English voyagers who landed in 1620; experiences which were so frequently paralleled in the subsequent history of this region that they gave to the mental and spiritual life of New England its peculiar character.



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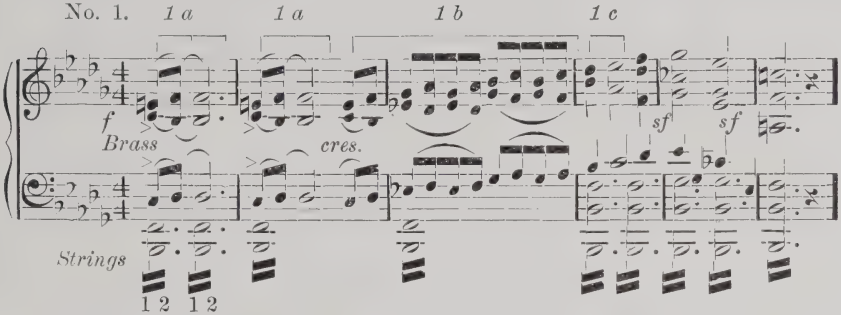
(*Third Floor*)

The Dayton Company.

I. "ALL GREAT AND HONORABLE ACTIONS ARE ACCOMPANIED WITH GREAT DIFFICULTIES; AND MUST BE BOTH ENTERPRIZED AND OVERCOME WITH ANSWERABLE COURAGES."

(*Lento—Allegro Appassionato.* B-flat minor.) A long sustained tone, gradually ascending is heard in the upper registers of the violins and violas, beneath which is announced by the brass and wood-wind, the rugged, though slow and solemn motto suggestive of Duty (No. 1a).

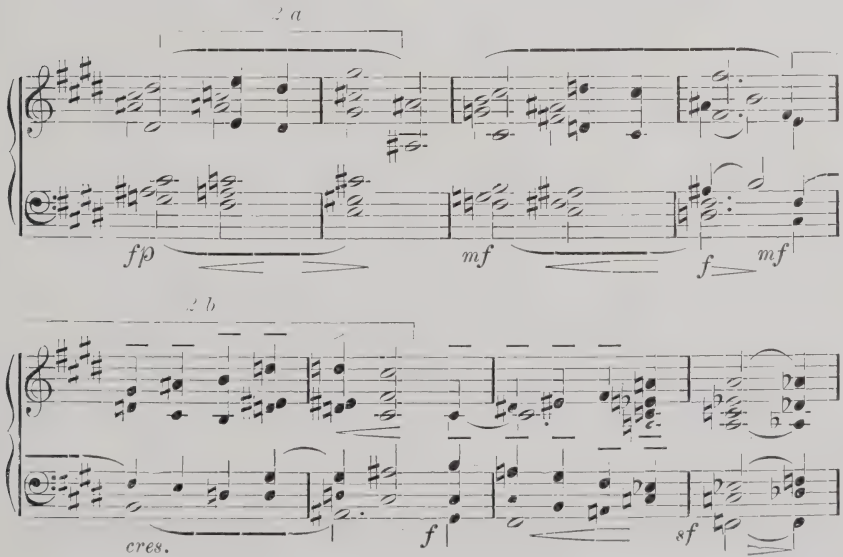
No. 1.




From this motto the main theme (No. 1a) of the *Allegro* is evolved, losing however, naught of its original character in the harmonic and contrapuntal treatments to which it is subjected.

A transition in which double and triple measure are combined, brings us to the second subject symbolizing the passionate longing for the beautiful,—Love of Life in its best sense (No. 2).

No. 2. *Poco meno mosso.*




But all these emotions must be suppressed to make place for feelings of higher import. This is not accomplished without an effort, suggested by the closing theme

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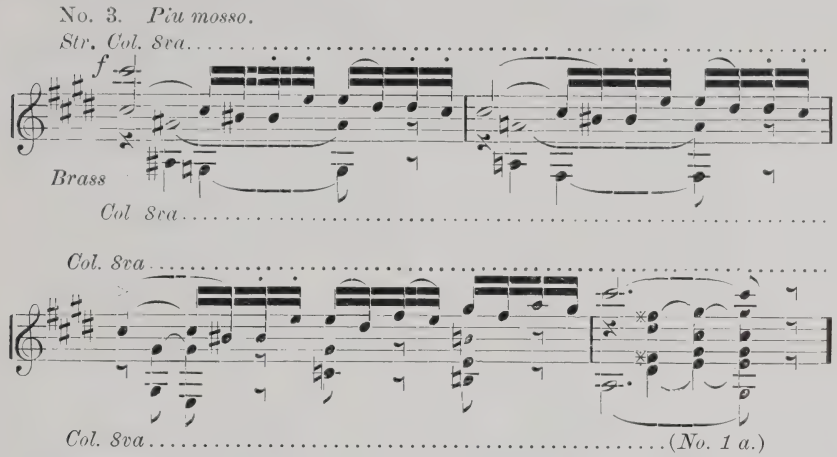
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THE ORIGINAL MUSICAL SCORE
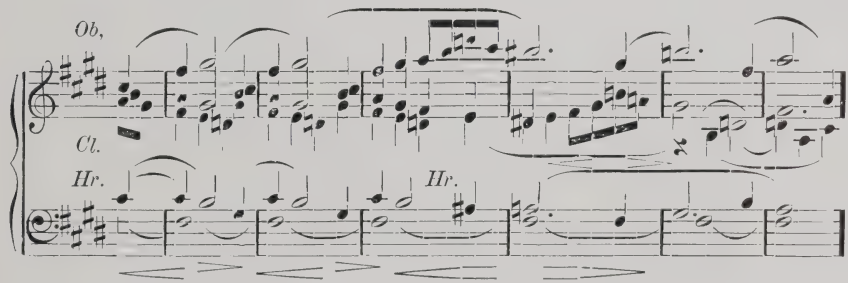
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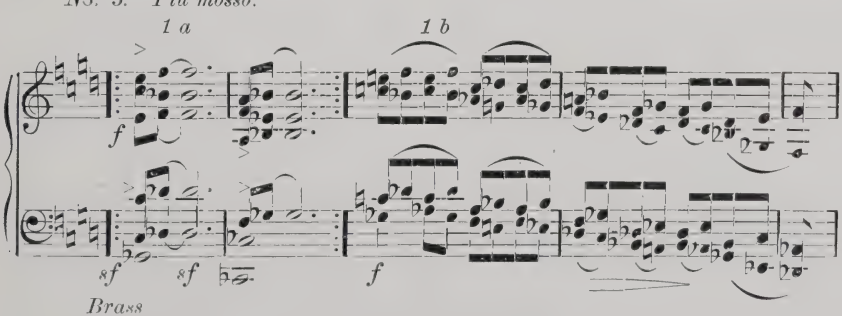
(No. 3),—a rapid figure for strings with occasional outbursts of the brass with the motto "Duty." (See No. 1a.)




The closing theme (No. 4) is a melancholy reminiscence of the Love of Life. (See No. 2b.)




During the development section the struggle between the two leading motives, Duty and Love of Life, is indicated by the varied treatments of each. Sometimes they are combined and then again take on new forms, as for instance No. 5, a vet more insistent emphasis of No. 1a.



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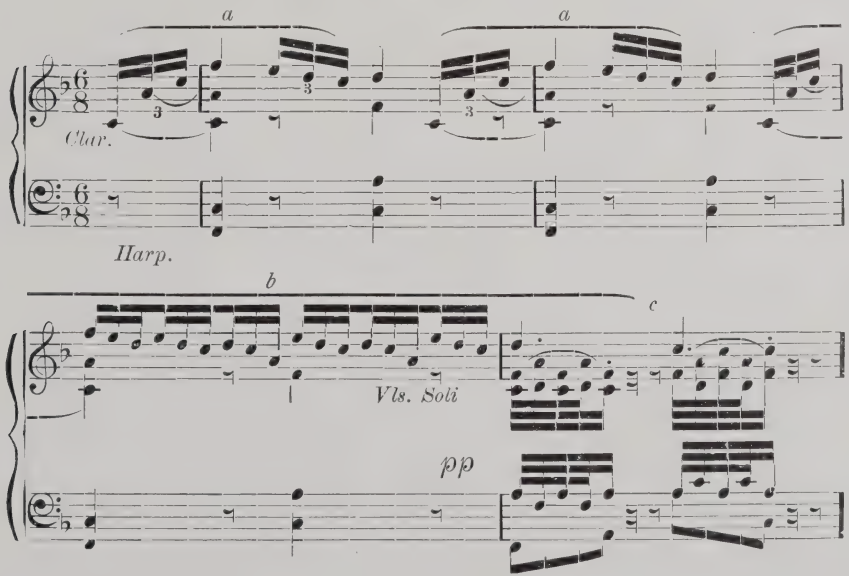
**329-331 So. Wabash Ave.** **CHICAGO, ILL.**

This portion apparently closes with an organ point on B, above which a hopeful phase of the Love of Life (oboe solo) is heard, until it is interrupted by the brass, introducing a new organ point in F, leading to the recapitulation in the tonic (B-flat minor). In this closing section all the themes are heard once more in regular succession but abbreviated and with new features. Thus the second subject (No. 2), appears in the strings while a waving contrapuntal figure is woven about it by the wood-wind. The Coda brings a more cheerful phase of the second subject (the "Love of Life"), now taken by the strings while delicate, floating chords of trombones afford the accompaniment. The peaceful mood, however, is broken in upon by the motto Duty (No. 1a), *fortissimo,* with which the movement comes to an end.

## II. "WARM AND FAIR WEATHER, THE BIRDS SANG IN THE WOODS MOST PLEASANTLY."

This movement, *Andante pastorale,* F major, affords a contrast to the gloom and severity of the preceding, suggesting as it does the exhilarating influence of vernal phenomena. As Hawthorne terms it, "that wild heathen Nature of the forest, never subjugated by human law, nor illumined by higher truth." There is no attempt at realism nor impressionism despite the fact that aside from brief quotations from the opening movement, this primeval *scherzo* is evolved wholly from the songs of New England birds treated symphonically. The form is a combination of *rondo* and *sonata,* preceded by an introduction, wherein appear at irregular intervals bird motives (see No. 6, b and c, also No. 7) from which the principal thematic material is subsequently derived. The main subject is characterized by a sweeping *arpeggio* figure and a peculiar *roulade* (See No. 6) cast in extended song form, the second part of which brings No. 6 a and c in the inversion.

No. 6. *Andantino pastorale.*





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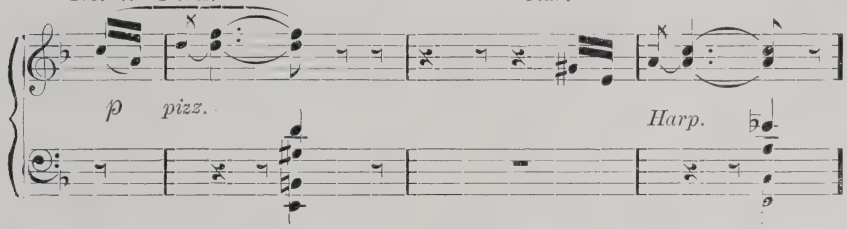
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A transition (No. 7) leads to the second theme in G-flat major followed by the closing theme containing new phases of No. 6.

No. 7. *Flute.* *Clar.*
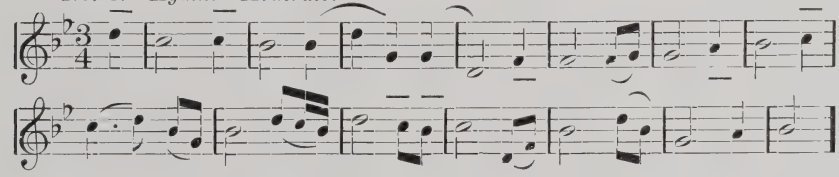



A working out section brings the main theme combined with new motives. Towards the close we hear an emphatic assertion of the "Love of Life" after which the bird themes reappear in regular order, but with new elaboration.

Obviously the casual contemplation of Nature's beauties forms a mere episode. A recurrence of the theme of "Duty" accordingly ushers in the third movement.

## III. "GREAT LAMENTATIONS AND HEAVINESS."

(*Lento,* B-flat minor and kindred keys.) Those occasions of suffering and sorrow that afflicted our forefathers during New England's early history, found rare musical utterance a century ago in the setting of the hymn, "Why do we mourn departed friends," by Timothy Swan (born in Suffield, Connecticut, in 1757). This setting with its unusual rhythmic, melodic and harmonic qualities, is worthy of a place beside the German chorals. Mrs. Harriet Beecher Stowe referred to it as "one of those wild pleading tunes dear to the heart of New England, whose notes have a kind of grand and mournful triumph in their wail." The hymn is preceded by a *preludium* built upon the motive of Duty (No. 1a) and fragments of the hymn itself.
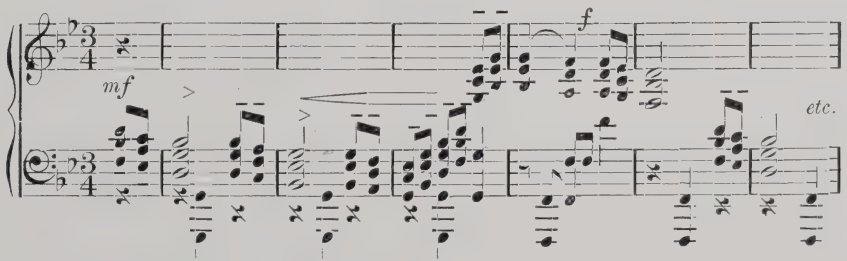
No. 8. *Hymn. Moderato.*



The variations which follow embody moods inevitably associated with scenes of grief. (See No. 9, the beginning of Var. II.)

No. 9. *Var. Maestoso.*

*Trombones.*




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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## FOURTH ANNUAL MID-WINTER TOUR
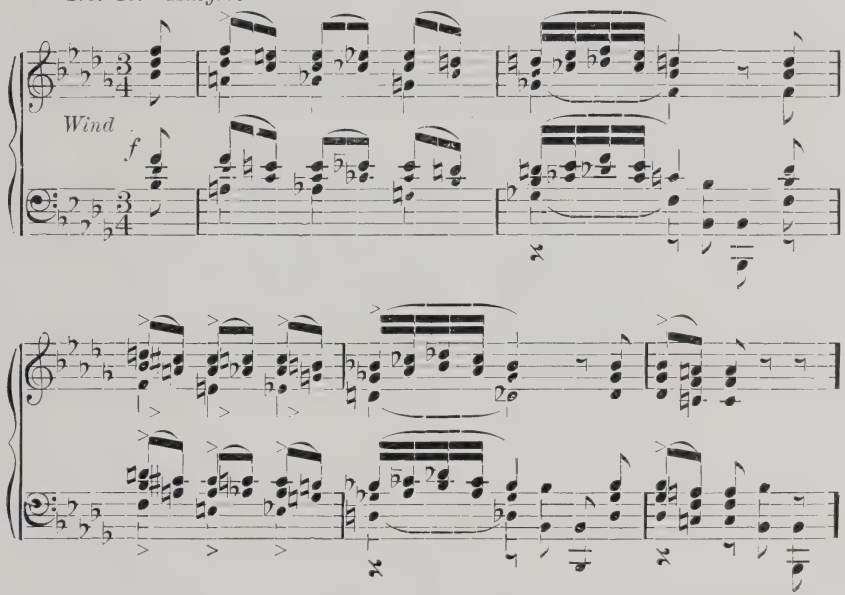
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|---|---|---|---|
| Feb. 19. | Omaha, Neb. | Boyd Theatre. | Frances Nash, Pianist |
| Feb. 20. | St. Joseph, Mo. | Auditorium. | Cornelius van Vliet, Cellist. |
| Feb. 21. | Kansas City, Mo. | Convention Hall. | Richard Czerwonky, Violinist. |
| Feb. 22. | Evansville, Ind. | The Majestic. | |
| Feb. 23. | Louisville, Ky. | Masonic Theatre. | (Aft.) Cornelius van Vliet.<br>(Eve.) Nelda Hewitt Stevens, Contralto. |
| Feb. 24. | Dayton, Ohio. | Victoria Theatre. | Cornelius van Vliet. |
| Feb. 25. | Columbus, Ohio. | Memorial Hall. | Frances Ingram, Contralto. |
| Feb. 26. | Springfield, Ohio. | Fairbanks Theatre. | Cornelius van Vliet. |
| Feb. 27, | Fort Wayne, Ind. | Majestic Theatre. | Henry J. Williams, Harp. |
| Feb. 28. | Chicago, Ill. | Orchestra Hall. | Katharine Goodson, Pianist. |

Tour will be made by the entire Orchestra, leaving the evening of Feb. 18th.

IV. "The FIT WAY TO HONOR AND LAMENT THE DEPARTED IS TO BE TRUE TO ONE ANOTHER AND TO WORK TOGETHER BRAVELY FOR THE CAUSE TO WHICH LIVING AND DEAD HAVE CONSECRATED THEMSELVES."
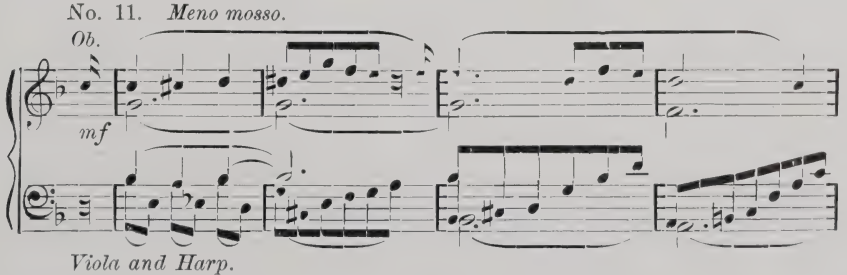
This Finale (*Allegro con fuoco.* B-flat minor) opens with a strongly marked rhythmic theme (No. 10) uttered by the full group of wind instruments, to which the strings soon ally themselves. The mood is typical of those conflicts in the spiritual as well as in the material world, which so often taxed the resources of the early New Englanders to the utmost.

No. 10. *Allegro.*




The secondary theme is suggestive of Hope or Aspiration toward spiritual achievement.

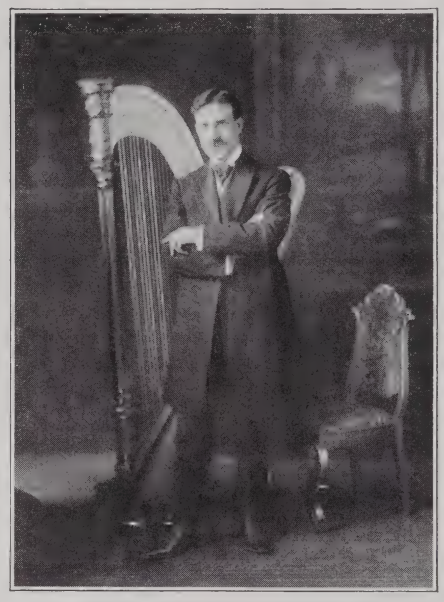
No. 11. *Meno mosso.*



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The middle section begins with reminiscences of the forest scenes from the second movement (Nos. 6 and 7), interrupted by the chanting of Indians, which later on assume a war-like coloring. A long *crescendo* leads to a repetition of the main themes, while the Coda brings a new treatment of the Hymn (No. 8, solo strings and harp) and terminates in a recurrence of the main theme of the first movement (No. 1) in Major, suggesting Duty fulfilled.

Edgar Stillman Kelley was born in Sparta, Wisconsin, a transplanted New England village, where the thought and traditions of the mother colony were long maintained. His ancestors were among the first to leave England for America, and included on his father's side, Joseph Jencks, the London inventor (1640), who made the dies for the "pine-tree shilling." Among the maternal forebears were Gov. Bradford (1620), Wm. Rockwell (1630), an ancestor of Gen. Grant, and Thos. Bingham (1640), whose family from Sheffield, England, were known to be musical from the very first. Stillman Kelley's American temperament, musical taste and invention are thus easily accounted for. His early theoretical studies were conducted by Clarence Eddy in Chicago (1874-76) and Max Seifriz of the Royal Opera in Stuttgart (1876-80). Returning to America and settling in California, he first became known to the public through his music to "Macbeth," produced in connection with the magnificent stage setting in San Francisco (1886). While here he was attracted to the music of the Chinese which afforded him themes for his "Aladdin" Suite, with which he demonstrated the possibility of suggesting the Oriental-American environment without leaning too heavily on European precedent. Stillman Kelley has ever sought expression of American moods, and employed American themes wherever possible. Indirectly the influence of California is shown in other works, especially in the slow movement of his piano quartette Op. 20, where one feels the atmosphere of the great groves.

Especially have the New England elements appealed to this composer. Serious and tragic moments as well as lighter veins of humor run through his lyric opera "Puritania," while the reverential spirit of Anglo-America pervades the more vital scenes of his "Ben Hur." This work has indeed during the past 15 years been heard in nearly every land where English is the native language. This seriousness is also felt in his treatment of "Macbeth," regarded by some critics as pre-eminently a "conscience drama." The recently elaborated version of this music has found marked favor in Germany.

Stillman Kelley's earliest songs "Phases of Love" Op. 6, are based upon American texts. His Opus 8 consists of two Ballades by Edgar A. Poe, "Eldorado" and "Israfel" (the latter is also treated orchestrally). A Folks Chorus with Orchestra (or piano) are the means employed to express Walt Whitman's tribute to Lincoln—"My Captain," and the most recent work of the composer on American lines is his second symphony "New England."

## 3 Concerto for Violoncello, in D minor . *Edouard Lalo*
(1823—1892)

For some time before his death at the age of sixty-nine this gifted composer enjoyed the distinction of being one of the most prominent musicians of his native

# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## CUT THIS OUT FOR REFERENCE

### FUTURE CONCERT DATES

| | | | |
|---|---|---|---|
| February 14. | Philharmonic Club. | 3:00. | "Samson and Delilah" |
| February 18 to 28 incl. | Annual Mid-Winter Tour | | |
| March 5. | Symphony Concert. | 8:15. | Arthur Shattuck, Piano |
| March 7. | Popular Concert. | 3:30. | Alma Beck, Contralto |
| March 11. | St. Paul Concert. | 8:15. | Rudolph Ganz, Piano |
| March 12. | Young People's Concert. | 3:45 | Springtime Program |
| March 14. | Popular Concert. | 3:30. | Jessie Weiskopf, Piano |
| March 16. | Beethoven Concert. | 4:00. | Leonard Borwick, Piano |
| March 19. | Symphony Concert. | 8:15. | Fritz Kreisler, Violin |
| March 21. | Popular Concert. | 3:30. | Clara Williams, Soprano |
| March 25. | St. Paul Concert. | 8:15. | Richard Czerwonky, Violin |
| March 28. | Popular Concert. | 3:30. | Cornelius van Vliet, 'Cello |
| March 31. | Beethoven Concert. | 4:00. | Beethoven's Ninth Symphony |
| April 1. | Symphony Concert. | 8:15. | Beethoven's Ninth Symphony |
| April 4. | Popular Concert. | 3:30. | Bruno Labate, Oboe |

End of the Home Season

April 11. Beginning of the Spring Tour


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1914 — Twelfth Season — 1915

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country, France. His first studies were devoted to the violin at the Conservatoire in Lilly, the place of his birth. In 1858 he went to Paris and straightway began to engage seriously in composition. In 1867 he won a prize with his opera "Fiesque," and in 1872 he scored a fine success with the ballet music from the above opera at a popular concert conducted by Pasdeloup. In 1874 a violin concerto of his was performed by Sarasate, who was also the first, a year later, to play his familiar "Symphonie Espagnol." These and other works soon firmly established Lalo as one of the prominent composers of the French capital.

Lalo's contribution to the literature of the Violoncello consists of two small pieces—"Chanson Villageoise" and "Serenade"—An Allegro in E-flat major for piano and 'cello, a sonate for 'cello and piano and the concerto played this evening.

The work is in three movements and opens with an introduction (*Lento*) declamatory in character. After twenty-two bars the main theme (*Allegro maestoso,* D minor, 12-8 time) enters given out by the solo violoncello, this instrument also presenting the second subject. The second movement is entitled "Intermezzo" and is built on two themes; the first (*Andante con moto,* G minor, 9-8 time) being set forth after twelve introductory measures by the solo instrument and followed by the principal theme (*Allegro presto,* G major, 6-8 time). Both themes are given a modified repetition. The Finale is a rondo (*Allegro vivace,* D major, 6-8 time) of brilliant character. Like the first and second movements it is preceded by a short introduction (*Andante*) the theme of which is used in modified form as a sort of second theme of the rondo.

* * *

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## NEXT SYMPHONY CONCERT

Friday Evening, March 5, 1915, at 8:15

Soloist: ARTHUR SHATTUCK, Pianist

### Program

1 *Overture—"Benvenuto Cellini," Op. 23 . *Berlioz*

2 Symphony No. 5, E minor, "From the New World," Op. 95 . . . . *Dvorak*

I Adagio—Allegro molto
II Largo
III Scherzo: Molto Vivace
IV Allegro con fuoco

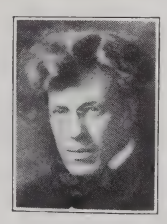
3 Concerto for Pianoforte, No. 4, in D minor, Op. 70 *Rubinstein*

I Moderato
II Moderato assai
III Allegro assai

4 *Dramatic Overture—"Paola and Francesca" . *Oldberg*

*First time in Minneapolis

Tickets, $2.00, $1.50, $1.00.
Seat Sale opens Monday, March 1, 9 a. m., at Cable Piano Co., Nicollet at Eighth.



### ARTHUR SHATTUCK, Pianist

Soloist at the

NEXT SYMPHONY CONCERT

Arthur Shattuck was born at Neenah, Wis., where, at the age of six, he received his first piano lessons. When twelve years of age he was sent to Vienna to study with Leschetizky, with whom he remained several years, eventually returning to America for a year, during which he enlisted as a pupil of Mme. Fanny Bloomfield Zeisler. The following year he returned to Vienna for further study with Leschetizky. In 1902, Grieg, who took a lively interest in the boys' talent, introduced him to the Danish public. Then followed a prolonged tour of Denmark, Norway and Sweden. In 1904 Arthur Shattuck went to Paris to live, where his pianistic achievements were instantly recognized. His tours since have included almost every European country and have taken him as far south and east as Egypt and Palestine, and as far north as Iceland. In the course of his career he has had the honor of playing before many of the crowned heads of Europe. Last fall, Sinding, the Norwegian composer, dedicated to Shattuck his latest opera, "The Holy Mountain." Three years ago Shattuck made his first American tour during which he appeared with the Orchestra here.

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EMIL OBERHOFFER, Conductor

## NEXT POPULAR CONCERT

### Sunday Afternoon, March 7, 1915, at 3:30

Soloist: ALMA BECK, Contralto

Program

| | | |
|---|---|---|
| 1 | Overture to a Comedy of Shakespeare | *Scheinpflug* |
| 2 | *SYMPHONY IN D MINOR | *CESAR FRANCK* |
| 3 | Aria—"Oh, my Immortal Lyre," from "Sapho" | *Gounod* |
| 4 | Two Melodies for String Orchestra<br>(a) Heartwounds (b) Spring | *Grieg* |
| 5 | Scene and Waltz, from Ballet "Gretna Green" | *Guiraud* |
| 6 | Aria—"Oh my Son," from "The Prophet" | *Meyerbeer* |
| 7 | Polonaise, from "Scenes de Ballet" | *Glazounow* |

*First time in Minneapolis

Tickets, 25c and 50c
Seat Sale opens the Thursday, March 4, at 9 A. M., at the Cable Piano Co., Nicollet at Eighth.



### ALMA BECK, Contralto

Soloist at the

NEXT PUPULAR CONCERT

Alma Beck was born in Cincinnati, where she received the greater part of her musical education. She began her professional career in 1910 in an important concert in the Queen City and since that time there is scarcely a city of importance in the South where she has not appeared. Cincinnati paid tribute to her talent and ability when she was engaged as the contralto of the solo quartet for a performance of the "Messiah" by the renowned Cincinnati May Festival Association.

She has appeared with the Cincinnati Symphony Orchestra and last year was one of the four vocal soloists engaged to accompany the Minneapolis Symphony Orchestra on its annual Spring Tour. Her success was such that she was re-engaged for this year's Spring Tour. The present will be her first appearance with the Orchestra at one of the regular concerts.

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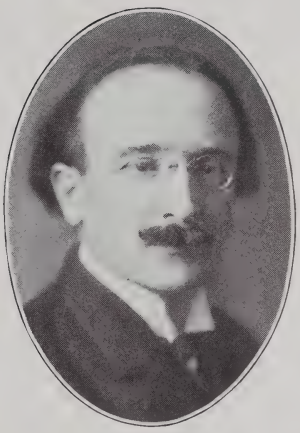
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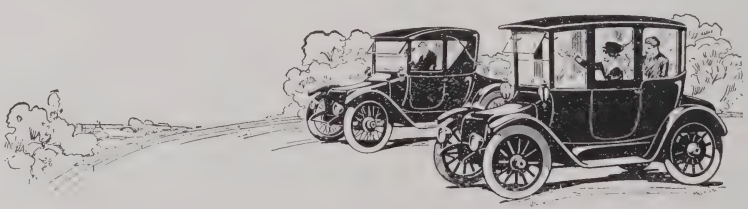
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## NEXT ST. PAUL CONCERT

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Thursday Evening, March 11, 1915, at 8:15

Soloist: RUDOLPH GANZ, Pianist

TSCHAIKOWSKY PROGRAM

1 Overture—Fantasy: "Romeo and Juliet"

2 Symphony No. 6, "Pathetique," in B minor, Op. 74
- I. Adagio—Allegro—Andante—Allegro vivo
- II. Allegro con grazia
- III. Allegro molto vivace
- IV. Adagio lamentoso

3 Concerto for Pianoforte No. 1, in B-flat minor, Op. 23
- I. Andante non troppo e molto maestoso—Allegro con spirito
- II. Andantino semplice—Allegro vivace assai
- III. Allegro con fuoco

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TWELFTH SEASON, 1914-1915

# TENTH SYMPHONY CONCERT

Friday Evening, March 5, 1915, at 8:15

## Soloist: ARTHUR SHATTUCK, Pianist

## PROGRAM

1 *Overture, "In Spring Time," Op. 36 . . . *Goldmark*
(In Memoriam: Carl Goldmark, Died at Vienna, Jan. 3, 1915)

2 Symphony No. 5, "From the New World," in E minor Op. 95 . . . . . *Dvorak*
I Adagio—Allegro molto
II Largo
III Scherzo: Molto vivace
IV Allegro con fuoco

INTERMISSION

3 Concerto for Pianoforte No. 4, in D minor, Op. 70 *Rubinstein*
I Moderato
II Moderato assai
III Allegro assai

4 *Dramatic Overture—"Paolo and Francesca," Op. 21 . *Oldberg*

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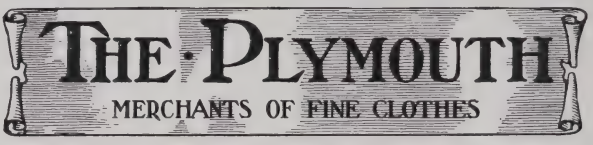
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NOTICE — Electric bells will ring in the foyers of the main floor and balconies three minutes before the end of the intermission.

*Advance Programs on Pages 6, 22, 27, 29, 30 and 31*

*NEXT SYMPHONY CONCERT, Friday, March 19, at 8:15*
*Soloist: FRITZ KREISLER, Violinist*




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# Program Notes

## 1 Overture, "In Spring Time," Op. 36 — *Carl Goldmark* (1830—1915)

This overture was produced by Goldmark at a Philharmonic concert, Vienna, December 1, 1889. It had been preceded by two other concert overtures—"Sakuntala" and "Penthesilea"—and has been followed by three more—"Prometheus Bound," "Sappho" and "In Italy."

"In Spring Time" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, tympani and strings.

"There is no Introduction. The principal theme," writes Felix Borowski, "begins in the second measure (*Allegro,* A major, 3-4 time) with a fiery subject delivered by the first violins over a pulsating accompaniment in the other strings. This is worked over with much modulation and eventually leads into the quieter second theme put forward by the strings. After sixteen measures of this, another section of the subject appears in the first violins, over which is heard little bird-like interjections in the wood-wind. There is a third division made up for the most part of a triplet figure in the first violins (*pizzicato* in the other strings) alternating with an imitative passage in the wood-wind. The Development works out a portion of the second theme, and the brilliant opening of the first. The Recapitulation brings back the principal subject in the full orchestra, the second appearing, as before, in the strings. The bird-like twitterings come back in the wood-wind, and the subject is given further development. The Coda is long and elaborate. The principal theme appears *fortissimo.* This is followed by a change of time and movment (*Vivace non troppo,* A major, 6-8 time), a new idea being set forth in canonic imitation by the violins and basses, reinforced by the wood-wind. Episodical matter is heard, the bird-like passages are reintroduced, after which a final section (*Allegro assai*) brings the overture to a brilliant conclusion."

## 2 Symphony No. 5, in E minor, "From the New World," Op. 95 . . — *Antonin Dvorak* (1841-1904)

A new and novel article on Dvorak's much-discussed and justly popular "American" symphony is that by W. H. Humiston in the program book for this season's opening concert of the New York Philharmonic Orchestra and reprinted here for the first time.



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"This symphony was written in New York in 1893 while the composer was director of the National Conservatory of Music. It was first performed December 15 of that year by the Philharmonic Society of New York, Anton Sedl conducting.

"There has been much discussion as to the origin of the themes of this symphony; some, taking their cue from the composer's well-known attitude toward negro folk-music, asserted that all the thematic material was derived from negro plantation songs; others took exactly the opposite view of the matter and said that the music was entirely Bohemian in character and that none of the music remotely resembled either the negro melodies themselves or the Foster minstrel melodies. Mr. Krehbiel, who has made a special study of the subject, justly remarks: 'As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folksong, has come from the negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs which reflect their original nature as modified by their American environment. Dr. Dvorak, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was, therefore, a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention.'

"In a letter to Mr. William Ritter, after the composer's death, Dvorak's two sons wrote as follows: 'In America negro airs, which abound in melodic particularities, interested our father. He studied them and arranged the scale according to which they were formed. But the passages of the symphony and of other works of this American period which, as some pretend, have been taken from negro airs, are absolutely our father's own mental property; they were only influenced by negro melodies.'

"'Only influenced'—but the secondary phrase of the first movement corresponds almost exactly to the melody to the words: 'Chariot, coming for to carry me home,' in the famous 'Swing Low, Sweet Chariot.' But the debate has closed, all the arguments were in long ago, the judges have given their decision: the net result is a symphonic masterpiece, and American music will go on developing in a way no more possible to foretell exactly than the weather at this date next year; but it will undoubtedly be more or less influenced by all this research into negro and Indian music. Nevertheless, the masterpieces of American composers of the future will be the artistic property of their creators as much as Die Meistersinger is Wagner's, the St. Matthew Passion is Bach's, or the Peer Gynt music is Grieg's."

The E minor symphony is scored for two flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, tympani, triangle, cymbals and strings.

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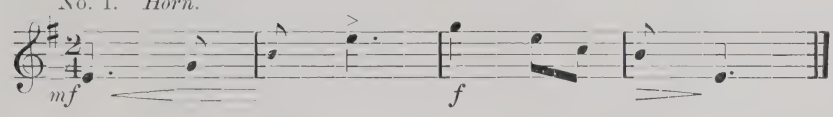
*Full particulars and a descriptive circular sent on request.*

An exhaustive analysis is that by Felix Borowski who wrote:

I. An Introduction (*Adagio,* E minor, 4-8 time) precedes the main movement. In the course of this the horns and lower strings foreshadow the principal theme of the *Allegro.*

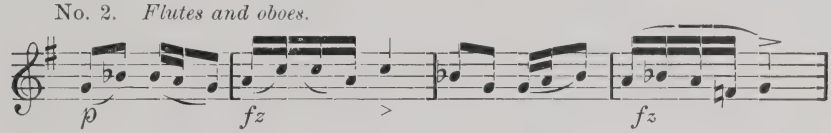
(*Allegro molto,* 2-4 time.) The first four bars of the principal subject are given out by the horns, the woodwinds continuing it.

No. 1. *Horn.*




Before the second subject is reached a subsidiary theme is heard in the flutes and oboes in G minor, a D being constantly repeated in the third horn.

No. 2. *Flutes and oboes.*




The second subject is given to the flute, to be taken up later by the violins.

No. 3. *Flute Solo.*




The Development makes much use of the second theme in diminution as well as in its original form. The principal theme is then taken up and worked over, leading finally into a Recapitulation.

II. (*Largo,* D-flat major, 4-4 time.) In writing this movement Dvorak is said to have been inspired by reading Longfellow's "Hiawatha," the story of the courtship of Hiawatha and Minnehaha.

After a short prelude, in which solemn chords are intoned by the woodwind and brass, the English horn sings the principal theme—a plaintive melody—over sustained harmonies of the strings.

No. 4. *English Horn Solo.*




This subject, of which four measures are quoted, is said, according to the writer of

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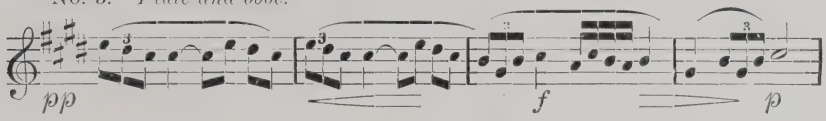
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the program book of the Philharmonic Orchestra, London, to be a "suggestion of a lovely night on the margin of a forest." A new division (*Un poco piu mosso,* C-sharp minor) brings in a fresh subject in the flute and oboe, and the second violins and violas playing a *tremolo* accompaniment.

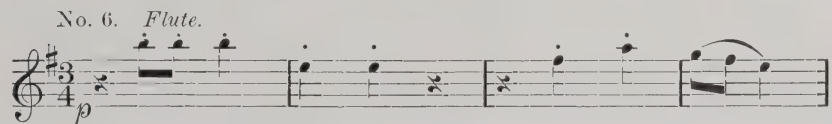
No. 5. *Flute and oboe.*




The clarinets continue this theme (*Poco meno mosso*) with a *pizzicato* accompaniment in the double-basses, and with little twitching interpolations by the first violins. This material is developed and leads to another section, in C-sharp major, in which, over a double organ-point held by the cellos, the oboe brings forth a new idea. Mr. Krehbiel, who learned much from Dvorak about the significance of this music, says of this episode, "It may be intended to suggest the gradual awakening of animal life in the prairie scene; and striking use is made of trills, which are exchanged between the different instrumental choirs, as if they were voices of the night or dawn in converse.' At the close of this section the opening theme returns, and the movement closes with the solemn chords with which it had begun.

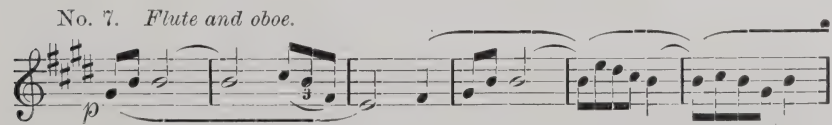
III. Scherzo. (*Molto vivace,* E minor, 3-4 time.) The subject is announced, after twelve introductory measures by the flute and oboe, and answered by the clarinet.

No. 6. *Flute.*

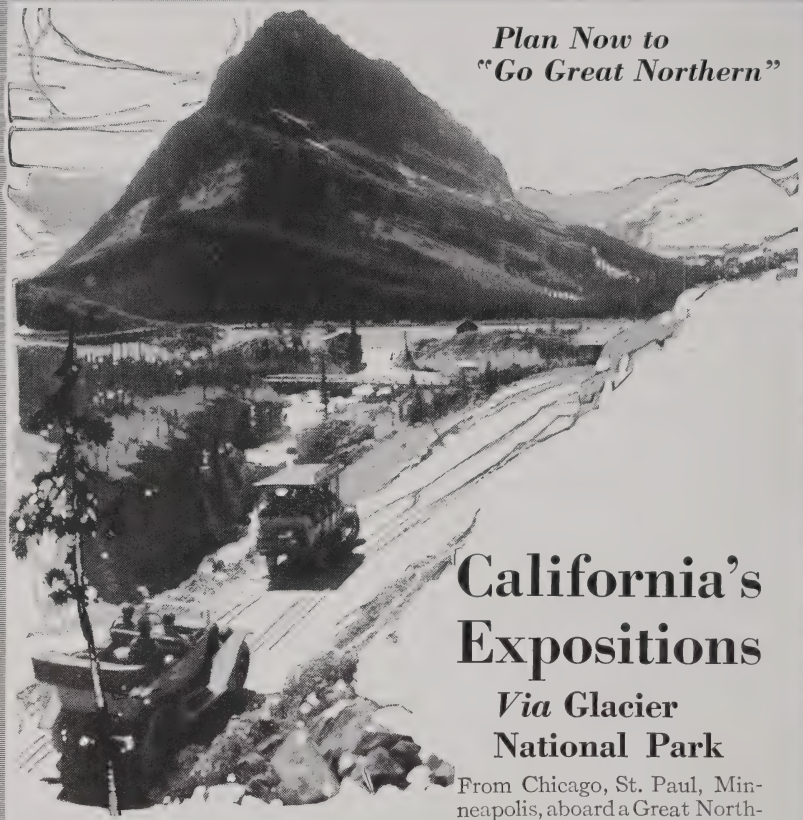



A new theme (*Poco sostenuto,* E major) appears in the flute and oboe, as follows:

No. 7. *Flute and oboe.*




the first material being then resumed. Later the principal theme of the first move-



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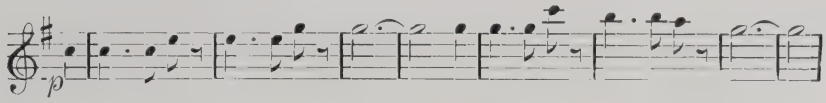
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ment is heard in the basses, and following this the woodwind brings forward a new theme (practically the Trio) in C major.

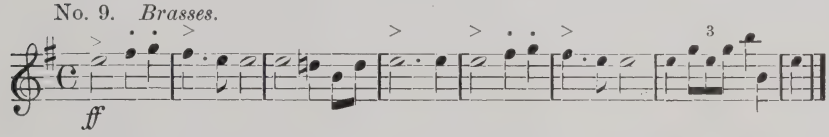
No. 8. *Woodwind.*




At the conclusion of this the whole Scherzo is repeated, and the principal theme of the first movement returns once more in the Coda.
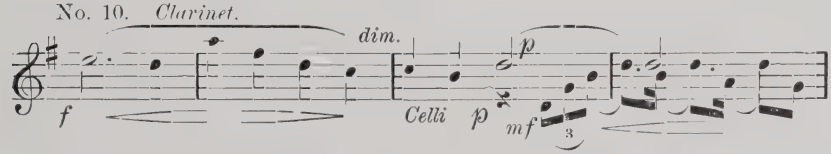
IV. (*Allegro con fuoco,* E minor, 4-4 time.) Like the other movements, the Finale presents the principal theme after prefatory material. This theme is shouted forth by the horns and trumpets, the whole orchestra coming in with incisive chords *fortissimo* at the beginning of the measure.

No. 9. *Brasses.*




A transitional passage brings into existence a new and jiggy melody in triplets. The second theme is sung by the clarinet over a *tremolo* accompaniment in the strings,

No. 10. *Clarinet.*




another section of the subject appearing in the first violins. The Development first works out the opening theme, together with that heard in the triplet figure of the transitional passage. Soon there are heard reminiscences of the slow movement, the Scherzo and the principal theme of the opening movement, worked separately and in conjunction with the first theme of the Finale. In succession to the Development comes a modified Recapitulation and a Coda, in which material from all the preceding movements is introduced.

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1914—FOURTH SEASON—1915

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EMIL OBERHOFFER, Conductor

### SPRINGTIME PROGRAM

| | | |
|---|---|---|
| 1 | Overture—"Spring" . . . . . | *Goldmark* |
| 2 | "Spring" Symphony (No. 1, in B-flat major) . . . | *Schumann* |
| 3 | Spring Song . . . . . | *Mendelssohn* |
| 4 | "Rustle of Spring" . . . . . | *Sinding* |
| 5 | "Spring" (Voren) . . . . . | *Grieg* |
| 6 | "Good Friday Spell," from "Parsifal" . . . . | *Wagner* |

A limited number of tickets for adults will be on sale, at 50c each, at the Cable Piano Co., beginning Monday, March 8.

## 3 Concerto for Pianoforte in D minor, No. 4, Op. 70 . . . . . *Rubinstein*

A very imposing and characteristic master-work is Rubinstein's fourth concerto in D minor. The outlines are large, the music is grandiose both in the ideas themselves and in their carrying out. There is a manly breadth about it highly characteristic of its author.

This work was written at the period of its brilliant composer's greatest fame and the time when his triumphs as a concert pianist were most complete. The concerto was composed about 1865; it was published the following year, and was one of the works with which Rubinstein achieved phenomenal success on that remarkable tour of America which he made with the violinist, Henry Wieniawski, in 1872—the tour of which he characteristically wrote in his autobiography: "During the time I remained in America we traveled through the United States as far as New Orleans and I appeared before an audience two hundred and fifteen times. It often happened that we gave two or three concerts in as many cities in the same day. The receipts and the success were invariably gratifying, but it was all so tedious that I began to despise myself and my art. So profound was my dissatisfaction that when, several years later, I was asked to repeat my American tour, with half a million guaranteed to me, I refused point blank."

The concerto is dedicated to Ferdinand David, the friend of Mendelssohn and long famous as a violinist and teacher.

The orchestral portion of the work is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, two horns, tympani, and strings.

I. The first movement opens *Moderato assai* with orchestra alone. The orchestra tapers down to a pedal point on the dominant, whereupon the solo instrument comes in with a resounding passage of octaves and chords. Then after a short cadenza-like passage, the actual subject begins in the piano part, the same subject with which the orchestra had opened. The piano treatment is characteristic of Rubinstein, for it consists of massive chords, which vault over the keyboard as if the player were trying to cover the whole keyboard at once. A second and more melodious idea follows immediately, leading to the real second subject, which enters presently after some passage work between the orchestra and pianoforte. The second subject is a lovely melody, broadly written for piano and accompanied discreetly, the orchestra having very little to do as yet. Thus we have already three ideas: The one which opened the work; the descending melodic phrase, coming first in D minor; and this real second subject in F major. This leads again to a fourth element, a passage in which while the orchestra holds long tones, the piano plays light and occasionally heavy passage work, mostly of an *arpeggio* character. In the working out, these four ideas appear in various forms, but always with added animation for the solo instrument.

At the close of the working out there is a beautiful and masterly cadenza for the solo instrument. This leads to the Recapitulation, in which, while the orchestra gives out the first subject, the pianoforte accompanies with octaves *fortissimo,* producing a noble effect, after which the ending comes very soon.

II. The second movement is one of those beautiful melodies for which Rubinstein had a great art when he chose to exert himself. It is almost nocturne-like in character, and the piano has the field largely to itself. There is a short middle-piece, in which the running motion is more animated, whereupon the first subject returns, this time in the orchestra, the piano merely playing accompaniment. The

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effect was probably suggested by the Romance in the Chopin concerto in E minor, or the repetition of the melody in the Beethoven fifth concerto, but here it is entirely different and entirely suitable to the melody and the work.

III. The Finale is a brilliant and rapid movement, richly arabesqued with passage work and variation devices. It passes like a wind. It is a musical and very brilliant effect, but at the end one tries in vain to define the impressions he feels loosely within him. It is elusive, but it finally reaches a brilliant and telling ending.

## 4 Dramatic Overture, "Paolo and Francesca," Op. 21 . . . . *Arne Oldberg*

(1874— )

Arne Oldberg was born in Youngstown, Ohio, July 12, 1874. He obtained his earlier musical education in America, but went to Vienna in 1893 where he finished his studies in pianoforte playing under Theodor Leschetizky. Later he proceeded to Munich to become a pupil of Josef Rheinberger. Oldberg returned to America in 1899 to take up the position of Professor of Piano and Composition at the Northwestern University, Evanston, Ill., which position he still holds.

The overture presented this evening was the first of Oldberg's works to be played in public, the performance taking place in Chicago in 1908.

In response to a request for information concerning his "Paolo and Francesca," the composer has furnished the following description of the work:

"It was designed to be the prelude to an opera inspired by Stephen Philli's drama 'Paolo and Francesca,' was written in 1899 and revised in 1906 for concert use.

"The work must not be considered as a Symphonic Poem, as it does not pretend to tell or describe the story of the play. The object of the composer has been to prepare the listener for the telling of the sad and familiar story of 'Paolo and Francesca,' by inducing the 'mood' which prevails throughout the drama.

"An attempt has been made to reproduce merely the fatalistic atmosphere of the play, to suggest the fierce yet noble character of Giovanni and the passionate and tragic love of Paolo and Francesca. The work may be analyzed as an Overture in rather free form with primary and secondary themes, a development section and a coda, and requires the large modern orchestra and organ for its performance."

The overture is scored for the following instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, tuba, tympani, triangle, bass drum, small drum, gong, celesta, harp, organ and strings.

Oldberg's activity and success as a composer is attested by the following list of compositions performed in Chicago and elsewhere. In Chicago there has been produced his Dramatic Overture "Paolo and Francesca," Op. 21, Festival Overture, Op. 29, Theme and Variations, Op. 19, and Organ Concerto, Op. 35. In Evanston the Chicago Symphony Orchestra has played his Piano Concerto (the composer at the piano), besides the above-named compositions. Three quintets have been played in Boston and one in New York and Washington, D. C.

Besides these compositions Oldberg has written a Symphony in F minor, Op. 23, which was awarded a prize in 1911 by the National Federation of Musical Clubs; a Symphony in C minor, Op. 34; an orchestral Rhapsody, Op. 36; a Song Cycle for Contralto and Orchestra, Op. 22, a Horn Concerto, Op. 20; a String Quartet, Op. 15; a Woodwind Quintet, Op. 18; performed twice by the Longy Club, Boston; a Piano Sonata, Op. 28, played by Mme. Bloomfield-Zeisler throughout the country on her tour three years ago, and numerous other piano compositions.

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## NEXT SYMPHONY CONCERT

Friday Evening, March 19, 1915, at 8:15

Soloist: FRITZ KREISLER, Violinist

Program

1 *Symphony No. 4, in C major . . *Guy Ropartz*

2 Concerto for Violin, in D major, Op. 77 . . *Brahms*

INTERMISSION

3 *Variations on an Original Theme ("Enigma"), Op. 36 . . . . . *Elgar*

4 Introduction and Rondo Capriccioso, for Violin, Op. 28 . . . . *Saint-Saens*

*First time in Minneapolis

Tickets, $2.50, $2.00, $1.50.
Seat Sale opens Monday, March 15, at 9 a. m., at Cable Piano Co., Nicollet at Eighth.



### FRITZ KREISLER, Violinist

Soloist at the

NEXT SYMPHONY CONCERT

Fritz Kreisler, born in Vienna, February 2, 1875, began his career as a youthful prodigy and it was as such that he came to America in 1889 when he was fourteen years old, with Moritz Rosenthal, the pianist. On his return to Vienna he abandoned his music for ten years and devoted himself to other work. He attended the high school in Vienna, studied medicine, his father having been a physician; studied art in Rome and Paris, and fulfilled the customary military duties, advancing to the rank of lieutenant. Having finished his outside studies he again took up his violin and in 1899 reappeared on the concert platform in Vienna. Not satisfied with his success he retired for two months, devoted himself completely to his instrument with the result that when he appeared again his performances created a sensation. Since then nothing has occurred to mar his success. He has played in every important music center in the world and his appearance is always an event. His attractive personality, his modesty of demeanor, his artistic sincerity are alike rare as they are notable. The anticipated pleasure of his forthcoming appearance is enhanced through the knowledge of his fortunate escape from death while serving in the Austrian army in the fall of 1914.

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## NEXT POPULAR CONCERT

(Seventeenth of this Series)

Sunday Afternoon, March 7, 1915, at 3:30

Soloist: ALMA BECK, Contralto

### Program

| | | |
|---|---|---|
| 1 | Polonaise, from Suite—"Scenes de Ballet" | *Glazounow* |
| 2 | Two Melodies for String Orchestra<br>(a) Heartwounds (b) Spring | *Grieg* |
| 3 | Aria—"Oh, my Immortal Lyre," from "Sapho" | *Gounod* |
| 4 | *SYMPHONY IN D MINOR | *CESAR FRANCK* |
| 5 | Aria—"Oh my Son," from "The Prophet" | *Meyerbeer* |
| 6 | Scene and Waltz, from Ballet "Gretna Green" | *Guiraud* |
| 7 | Overture to a Comedy of Shakespeare | *Scheinpflug* |

*First time in Minneapolis

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### ALMA BECK, Contralto

Soloist at the

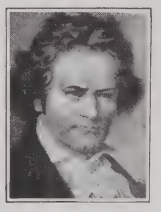
NEXT POPULAR CONCERT

Alma Beck was born in Cincinnati, where she received the greater part of her musical education. She began her professional career in 1910 in an important concert at Cincinnati and since that time there is scarcely a city of importance in the South where she has not appeared. Her home city paid tribute to her talent and ability when she was engaged as the contralto of the solo quartet for a performance of the "Messiah" by the renowned Cincinnati May Festival Association.

She has appeared with the Cincinnati Symphony Orchestra and last year was one of the four vocal soloists engaged to accompany the Minneapolis Symphony Orchestra on its annual Spring Tour. Her success was such that she was re-engaged for this year's Spring Tour. The present will be her first appearance here with the Orchestra at one of the regular concerts.

# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor



## BEETHOVEN CYCLE

FIFTH CONCERT

AUDITORIUM—MINNEAPOLIS

Tuesday Afternoon, March 16, 1915, at 4:00

Soloist: LEONARD BORWICK, Pianist

Program

1 Overture to "Coriolanus," Op. 62 . . .

2 Symphony No. 6, in F major ("Pastorale"), Op. 68

- I. Allegro ma non troppo — The Awakening of Joyful Feelings on Arrival in the Country
- II. Andante molto mosso—By the Brook
- III. Allegro—Village Festival
- IV. Allegro—The Storm
- V. Allegretto — The Shepherd's Song: Thanksgiving after the Storm

3 *Concerto for Pianoforte No. 4, in G major, Op. 58

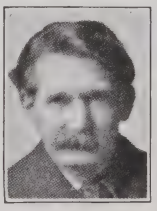
- I. Allegro moderato
- II. Andante con moto
- III. Rondo—Vivace

*Ludwig van BEETHOVEN*

*First time in Minneapolis

Tickets, $1.00, 75c, 50c, and *25c.
Seat Sale opens Thursday, March 11 at the Cable Piano Co., Nicollet at Eighth.
*The 25c seats will be sold on the day of the concert, and at the Auditorium only.

*For history and analysis of the above symphony read "Beethoven's Nine Symphonies." Per volume, 25c. On Sale at all music stores.*



## LEONARD BORWICK, Pianist

Soloist at the

NEXT BEETHOVEN CONCERT

Leonard Borwick was born in Walthamstow, Essex. After laying a splendid foundation in his own England, Borwick went to Germany. For six years he studied at the Conservatory of music in Frankfort-on-the-Main, under such teachers as Clara Schumann, Scholtz and Ivan Knorr. He made his debut at a concert of the London Philharmonic Society, in May 1890, and the critics at once ranked him with the sterling artists of the younger generation. Later, Borwick achieved tremendous successes at his appearances at the Popular Concerts in the West End and also at the Crystal Palace. Other countries read about the gifted English pianist "with temperament." A tour of Germany followed in 1895-1896; the musical reviewers of the Fatherland agreeing with their British colleagues in ranking Borwick as the "greatest pianist of English birth." Since Borwick was last heard in America, (Seasons 1911-1912), he has had extraordinary successes in his own country. On February 14, 1914, he played the Schumann concerto at the concert of the London Philharmonic Society in Queen's Hall, and the performance was described as "one of the most poetical and beautiful ever presented in all Europe." This season Borwick is, next to Fritz Kreisler, the musical sensation of Boston, New York and other large Eastern cities.

# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Eighteenth Popular Concert

Sunday Afternoon, March 14, 1915, at 3:30

Soloist: JESSIE WEISKOPF, Pianist

### Program

| | | |
|---|---|---|
| 1 | Overture to "Euryanthe" | *Weber* |
| 2 | Suite in A minor ("Woodland" Suite) | *MacDowell* |
| 3 | *Concerto for Pianoforte, in B-flat major | *Bortkiewicz* |
| 4 | Dance of Nymphs and Satyrs | *G. Schumann* |
| 5 | (a) **"Chant du Voyageur" | *Paderewski* |
| | (b) Humoreske | *Dvorak* |
| | (Orchestrations by Emil Oberhoffer) | |
| 6 | "Kaiser" Waltz | *Strauss* |

*First time in America
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Tickets 25c and 50c.
Seat Sale opens Thursday, March 11, at Cable Piano Co., Nicollet at Eighth.



### JESSIE WEISKOPF, Pianist

Soloist at the

EIGHTEENTH POPULAR CONCERT

Jessie Weiskopf is the daughter of Mr. and Mrs. Henry Weiskopf, of Minneapolis, and it was in this, her home city, that she attended school and received her first music lessons. As a pupil of Emil Oberhoffer's she developed into a pianist of great promise and when Mr. Oberhoffer's orchestral duties finally claimed his entire time few piano students ever went abroad better equipped to continue their studies than did this talented young artist. After spending some time with Wassily Safonoff in New York, Miss Weiskopf sailed for Berlin where she spent several years with Josef Lhevinne. Shortly after a successful appearance with the Bluethner Orchestra she returned to this country, three years ago. For the final Friday night concert of the Tenth Season she successfully substituted for Tina Lerner, who was prevented from filling her engagement. The same season she appeared at one of the Sunday afternoon concerts. Last year Miss Weiskopf returned to Berlin for another period of study with Lhevinne but was forced to return home on account of the present European conflict. This constitutes her third appearance with the Orchestra.

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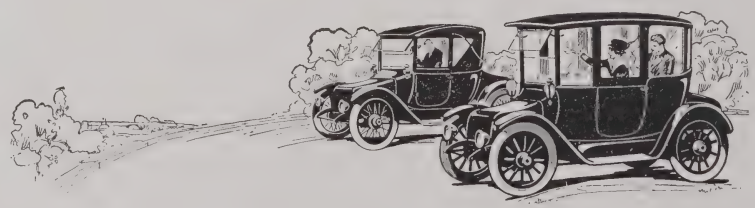
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CHANGE OF CONCERT DAYS

**Final Beethoven Concert**

WEDNESDAY, March 31, at 4:00 P. M.

**Final Symphony Concert**

THURSDAY, April 1, at 8:15 P. M.

---

The employment of the large artistic forces required for the two performances of Beethoven's Ninth Symphony made it imperitive that the concerts should be given on succeeding days. The above choice of days meets these requirements, in addition to avoiding Good Friday (April 2), the observance of which might have deterred many who would like to have done so, from attending the final symphony concert.

*See programs on pages 27 and 30.*

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### PROGRAM

1 Choral and Fugue . . . . *Bach-Abert*

2 *Overture to "Rosamunde" . . . *Schubert*

3 Concerto for Violin and Orchestra in D major, Op. 77 *Brahms*
I. Allegro non troppo
II. Adagio
III. Allegro giocoso, ma non troppo vivace

INTERMISSION

4 **Symphony No. 4, in C major . . . *Ropartz*
I. Allegro moderato
II. Adagio-Allegretto
III. Allegro molto
(The three movements played without pause)

5 Introduction and Rondo Capriccioso, Op. 28, for Violin and Orchestra . . . . *Saint-Saens*

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# Program Notes

## 1 Prelude, Choral and Fugue . *Johann Sebastien Bach*
(1685-1750)

**(Instrumentated for Orchestra and Choral added, by J. J. Abert)**

On the occasion of the first performance of this work by the Minneapolis Symphony Orchestra during the fourth season (1906-1907), the program contained the following article, evidently written by a great lover of the works of Bach, and which the present editor of the program notes reprints with pleasure as the ideas expressed are so in accord with his own:

"In selecting for orchestration two of the forty-eight preludes and fugues that comprise Bach's 'Well-Tempered Clavier,' the Bohemian composer, Abert, chose, perhaps, better than he knew. Bach, the cornerstone of modern music, has too long been popularly regarded as only an inventor of musical forms, a mere harmonic mathematician. This misconception has invested his name with a certain formidable coldness—even fairly well informed music lovers have thought of him as an angular, rigid foundation upon which later masters have built their superstructure of grace and color. Nothing could be more erroneous than this prevalent point of view, and no one has done more toward its correction than Abert when he gave the graceful prelude in C sharp minor, and the great organ fugue in G minor with its contagious, merry rhythm, an orchestral setting, adding and interweaving a lovely choral of his own composition, written for the brasses, which he found it impossible to employ in the Bach structure, owing to the quick movement of the theme and most of the accessory matter. The composition was first played in this country by Theodore Thomas in 1875."

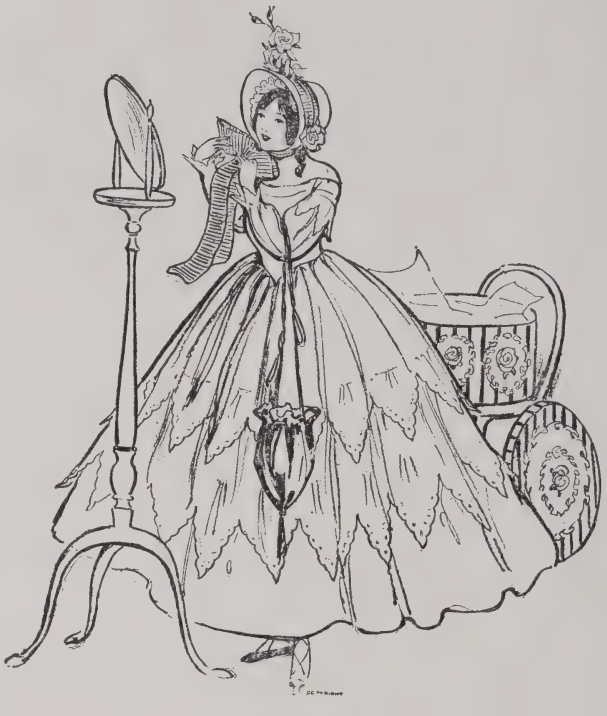
The Prelude—transposed from the original key of C sharp minor to D minor—is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, tympani and strings. The Choral is scored for brass alone—two trumpets, four horns, and three trombones. The Fugue is scored the same as the Prelude with the addition of two extra horns and three trombones.

An interesting biographical sketch of Abert is that by Felix Borowski: "Johann Joseph Abert was born at Kochowitz, in Bohemia, Sept. 21, 1832. He was educated in his earliest youth at the Leipa monastery, but the severe discipline of the Augustine monks caused Abert to run away to Prague where a sympathetic uncle gave him the protection of his home and a musical education in the Conservatory of Prague. Abert took up the study of the contra-bass, and, when in the twentieth year, joined the orchestra of the Stuttgart opera. From this time on he became active as a composer, not only for his instrument—Abert wrote many etudes, concertos, etc., for the contra-bass—but of works in nearly every department of his art. Of his four operas 'Ekkehard' had the largest success, but Abert achieved even greater fame with his 'Columbus' symphony. In 1867 he became 'capellmeister' at Stuttgart, retiring in 1888."

His last important work was his "Spring" symphony, composed in 1894.

## 2 Overture to "Rosamunde" . . *Franz Schubert*
(1797-1828)

"The author of the libretto," wrote Philip H. Goepp, "of Schubert's 'Rosamunde' is distinguished for writing the text of two operas of different masters, both of which failed of success on the dramatic stage, though set with enduring melody. The other work is Weber's 'Euryanthe,' which was produced in Vienna in the very year when Schubert, having finished the score of 'Fierrebras,' wrote the music of 'Rosamunde, Princess of Cyprus.' The plot is described as tedious and improbable. Schubert completed the music in five days. It consists of the overture, played today for the first time at one of these concerts; three Entr'actes; two numbers of ballet music; a little piece for clarinets, horns and bassoons, called a 'Shepherd's Melody,' of bewitching beauty; a romance for soprano solo, and three



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choruses. . . . The play was brought out on December 20, 1823; the overture, though the entire orchestral part of the music had only one rehearsal of two hours, was twice redemanded; other numbers were loudly applauded, and Schubert himself was called for at the close; but it only survived one more representation, and then the parts were tied up and forgotten till the year 1867."

Their discovery that year was due to a journey to Vienna by Sir George Grove and Sir Arthur Sullivan, who went with the object of investigating the fate of a number of Schubert's manuscripts, and among others found the orchestral parts of the incidental music to Frau von Chezy's play tied up and covered with dust in a cupboard in the house of Dr. Schreiner. Having, then, remained silent for a period of forty-four years the music of "Rosamunde" was brought once more to a hearing in a concert at Vienna, December 1, 1867.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tympani and strings.

## 3 Concerto for Violin, in D major, Op. 77 *Johannes Brahms*

(1833-1897)

To a student of Brahms' life and works, it seems most natural that in the development of the German master's genius and ability, that two instrumental concertos should have followed his first two symphonies. The concertos referred to are the one for violin, D major, Op. 77, and that for pianoforte, No. 2, B-flat major, Op. 83. There is a close relationship between his concertos and symphonies as is indicated by the fact that many musical authorities speak of his concertos as "Symphonies" with a principal solo voice. Though Brahms wrote two concertos for the piano, there is only one for the violin. This work is quite in the spirit of Beethoven's immortal work, following it closely, not only in the prevailing key of D major, but also in spiritual content, even though it is unmistakably Brahms in its independence of form and matter.

Leland Hall, writing for the New York Symphony Society Bulletin, says: "This concerto was first preformed at a Gewandhaus Concert in Leipzig on the first day of January, 1879. Brahms himself conducted and Josef Joachim, for whom the work was written and to whom it was dedicated, was the violinist.

"The friendship between Joachim and Brahms is one of the pleasantest things in musical history. It was Joachim who introduced Brahms to the Schumanns in Dusseldorf, thereby starting him upon his career. With one short break the friendship lasted down to the end of Brahms' life. It was of great influence upon Brahms, and it is obvious that all the music Brahms wrote for the violin was written with Joachim in view. In this concerto the special polyphonic effects in which Joachim was unrivalled among violinists of all time, are found in abundance. In fact, for many years the concerto was left rather severely to Joachim, both because he was one of the very few musicians who appreciated its noble and profound sentiment, and because he was, perhaps, the only violinist skillful enough to play the enormously difficult last movement. Even Joachim was said to have had too obvious difficulties with this movement. At the present day the repertory of no violinst is complete without it.

"The concerto is a splendid example of the combination of classic restraint and fervid romanticism which Brahms alone was able to achieve. It is written in the orthodox classic form, but the spirit which fills it with an immortal life is romantic. The themes are impassioned. Often they are treated severely; at moments they soar, as if inspired, out of reach of the classic restraint."

With reference to the statement made at the beginning of these notes, that Brahms' concertos are symphonies with a principal solo voice, the following article by Phillip H. Goepp is especially significant: "The violin concerto of Brahms corresponds to Schumann's piano concerto in so far as each work is singular and eminent for a prevailing poetic character. To enjoy the Brahms concerto we must once for all lose thought of mere display. And in this connection it is tempt-

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ing to touch on a certain attitude of the public towards concertos in general. Between those listeners who hail the difficult feat in itself, and the true coquoscente, there is a group who resent the obtrusion of technique. One hears this criticism of many concertos, even the noblest. An answer is obvious. The lay-listener forgets that the soloist does not always hold the most important role. There is a natural alternation, a kind of antiphony between soloist and orchestra, an exchange of the melody; each in turn has the main say or merely adorns. When the burden of the subject sings in the orchestra, it is vain to listen merely to the soloist. If we conceive a concerto as an equal duet of soloist and orchestra, the beauty and meaning becomes suddenly clear. We must not put the soloist on too high a pedestal, nor expect from him the whole musical message. Indeed he is on no pedestal at all; he moves on an equal plane with the orchestra, who sing with him as a sympathetic chorus. The greatest interpreter will least desire such a one-sided attitude of the audience.

"In the Brahms concerto, where there is least possible exploiting of virtuosity, we must catch the melodic lines as in a symphony, else the whole poetry is lost to us. At the first flush we have not the feeling of a formal concerto,—rather the poetic climate of the writer's sonatas for violin, or of the glorious trio with the horn, fragrant with the sense of the woods."

To quote Philip Hale: "The composition is fairly orthodox in form. The three movements are separate, and the traditional tuttis, soli, cadenzas, etc., pretty much as in the old fashioned pieces of this kind; but in the first movement the long solo cadenza precedes the taking up of the first theme by the violin. The modernity is in the prevailing spirit and in the details.

"The orchestral part of this concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, tympani and strings.

I. "The first theme of the first movement (*Allegro ma non troppo,* D major, 3-4 time), of a somewhat pastoral character, is proclaimed by violas, 'cellos, bassoons and horns; and the development is carried on by the full orchestra in harmony. In the course of the introduction this theme is pushed aside by other motives; and it first becomes prominent again through wood-wind and strings in the highly developed introductory cadenza by the solo violin. The free fantasia begins with an orchestral *tutti* in A minor, and for some time the orchestra carries it on alone; then the working out is continued between orchestra and violin. In the coda, after the orchestral fury, Brahms has given opportunity for the violinist to introduce an unaccompanied cadenza.

II. "The second movement (*Adagio,* F major, 2-4 time) is in the nature of a serenade movement. It may be called a romanza. The chief song is played first by the oboe which is accompanied by wind instruments; then it is played in changed form by the violin, which also plays a more emotional second theme, and ornaments it in the development. After frequent modulations in the development of the second theme there is a return to F major and the first theme which is sung by the solo violin.

"The Finale (*Allegro giocoso, ma non troppo vivace,* D major, 2-4 time), a rondo, is built on three themes. There is brilliant work for the solo violin, double stopping, florid running passages, arpeggios, technical demands on the player."

## 4 Symphony No. 4, in C major . . *Guy Ropartz*

(1864—)

This symphony by J. Guy Ropartz, whose name now appears for the first time on a program of these concerts, is a cyclic work in one movement. It was first performed from manuscript at a Lamoreux concert in Paris, October, 1911, under Chevillard's direction.

Composed in 1910, it is dedicated to Gaston Carraud and published by the Boston Music Company who submit the following matter concerning the composer's career:

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"J. Guy Ropartz—as he signs his works—was born at Guingamp (Cotes du Nord), France, on June 15, 1864. Though always strongly inclined toward music, as a boy, like many other musicians of note, he set out for a field quite foreign to artistic interests. Following the wishes of his father he prepared himself for the practice of law. Only after having been admitted to the bar at Rennes, did he decide definitely to take up music. He went to Paris where he studied at the 'Conservatoire' with Dubois and Massenet as teachers in composition. But by temperament and mentality he was drawn more strongly to Cesar Franck, whose ardent disciple he became. In 1894, Ropartz was nominated director of the Musical Conservatory at Nancy, which is a branch of the National Conservatory at Paris. This capacity he still fills at the present; and thus he has been enabled to do a great deal for the futherance of modern music. His regular conservatory concerts have become events of considerable moment.

"Among his compositions are symphonies, operas, choral works and instrumental pieces of great variety. His incidental music to the dramatization by Tiercelin of Loti's 'Pecheurs d'Islande' was played in Paris, in 1893, and attracted much attention. In 1894, Tiercelin's 'Le Diable Couturier' appeared with music by Ropartz. His first symphony, on a Breton choral, came out in the following year. A little piece called 'Paysages de Bretagne,' was written for a Chinese shadow-show. In the spring of 1913, his opera 'Le Pays,' also based on a Breton subject, was given its first performance at the Opera Comique in Paris, and was loudly acclaimed in discriminating circles.

"Ropartz has also won distinction as litterateur, dramatist and poet, by a number of essays, a playlet, 'La Batte,' performed at the Theatre d'Application in Paris, and three volumes of poems, 'Adagiettos,' 'Les Nuances' and 'Modes Mineurs.'

"He has been decorated with the order of the Legion of Honor and belongs to some of the leading societies of Art and Science. A touch of more intimate nature may be added to this brief sketch by mentioning that one of the composer's favorite pastimes is photography. He is a tennis enthusiast and president of the Nancy Tennis Club. It is this blending of the artist, scholar and man of the world which renders the personality of J. Guy Ropartz at once so compelling and so charming."
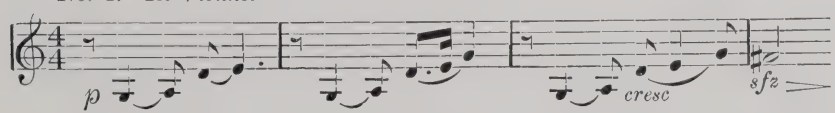
The symphony is scored for the following instruments: two flutes, two oboes (one interchangeable with English horn), two clarinets, bass clarinet, two bassoons, four horns, two trumpets, four trombones, two chromatic tympani, harp and the usual strings.

"This symphony," writes Phillip Hale, "which is played without pause, clearly shows the composer as a pupil of Cesar Franck. The melodic form and the harmonious scheme are those of Franck, and certain mannerisms of the master, as the use of ascending and questioning phrases, are faithfully reproduced by the disciple. Here and there are suggestions of other influences, which will be readily noticed by the hearer."

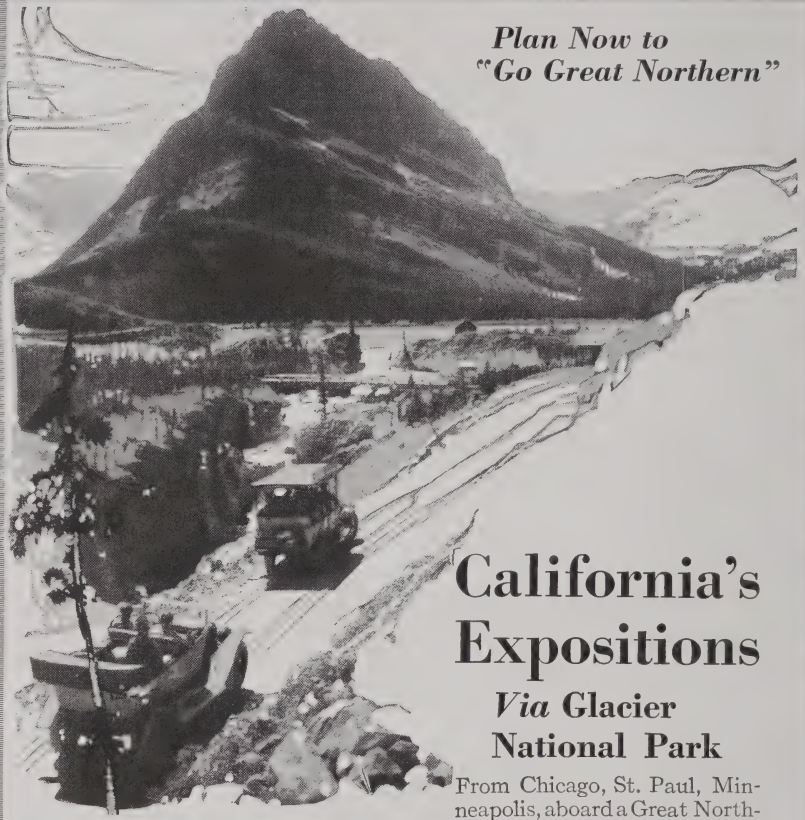
This symphony is played without pause, but divides itself naturally into three divisions, practically into three movements. Felix Borowski supplied the following analysis for a recent performance in Chicago:

"The work does not follow the traditional form established by Haydn, Mozart, Beethoven and their successors; it is rather a freely constructed composition which is not even divided into the separate movements which are peculiar to the design of the majority of other symphonies and of chamber music works. It opens, after two introductory measures (*Allegro moderato,* C major, 4-4 time) with the following theme in the first violins:

No. 1. *1st Violins.*



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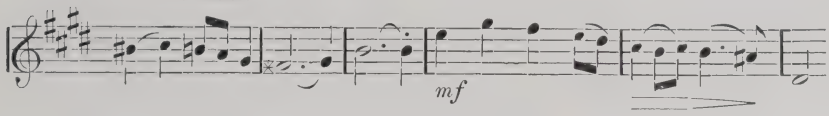
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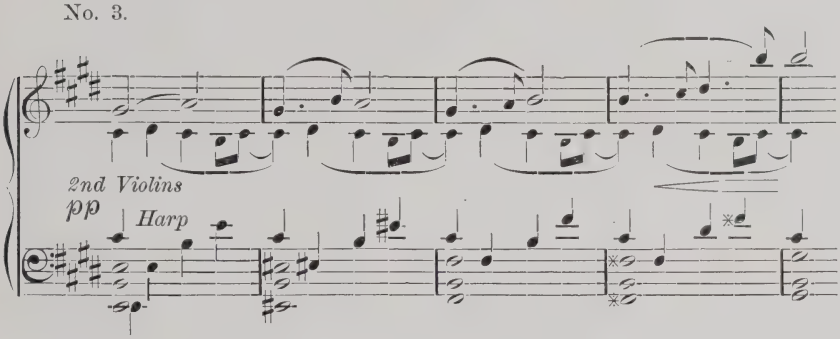
The idea, and subsidiary motives, are worked over, and after a *ritardando,* a new subject is given out (*Poco meno Allegro*) by the strings and some of the wood-winds:

No. 2. *1st Violins.*




Twenty measures later there is heard another theme, sung by the clarinet. A phrase is given quotation:

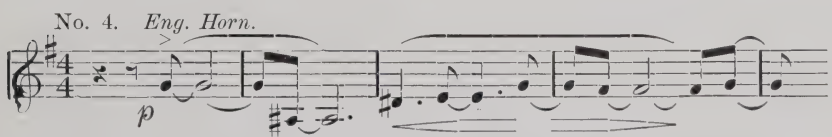
No. 3.




Attention should be given to the accompaniment figure—it is played by the second violins—which forms part of the foregoing subject; use is made of it in later sections of the movement. Following a gradual *diminuendo,* the original tempo is resumed and development of the opening theme (No. 1) begins, first in the violoncellos. Some fifty-four measures later there is working out of No. 2. The accompaniment figure, to which reference has just been made, soon is heard in the clarinet, after a gradual *crescendo,* in the course of which suggestions of No. 1 are set forth by the horns. A climax is attained. Part of the material of this sonorous division is devoted to development in the full orchestra of No. 2. At the conclusion of this, and following a *molto ritenuto* and a pause, a new section of the symphony is introduced.

(*Adagio,* E minor, 4-4 time.) The subject of this is allotted to the English horn, softly acompanied by the divided violas, violoncellos and double-basses. A short quotation is made:

No. 4. *Eng. Horn.*




Thirty-three measures are devoted to the working over of this material, and following it there is brought forward still another section of the work, the first measure of its theme having been hinted at in a declamatory passage which had

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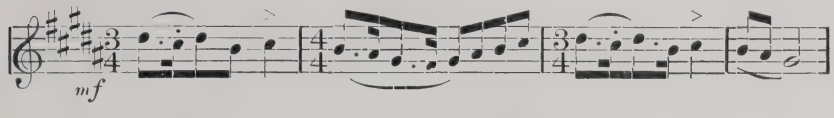
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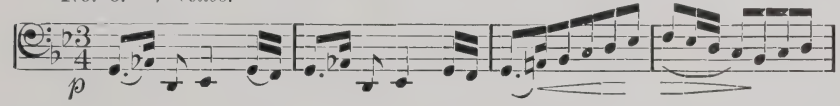
closed the previous part. A quotation from this new division (*Allegretto,* B major, 3-4 time) will make it easy of recognition. The subject is announced thus by the clarinet:

No. 5. *Clar.*
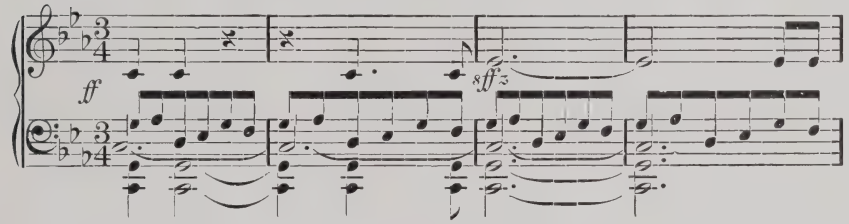



After a *ritardando* and a pause, there follows a modified return to the material of the *Adagio,* and twenty-eight measures after that, a new section appears, whose theme is presented in a fugato, first by the violoncellos, its subject drawn from a theme which had grown out of the subject previously quoted:

No. 6. *V'cellos.*



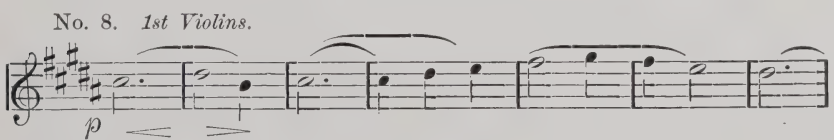

Intermingled with this material there are suggestions of No. 5. There is another return to the *Adagio* section, which is developed for some thirty-seven measures, and this is followed by an *Allegro moderato* six measures long, whose subject-matter, based on the fugato theme (No. 6) is merely an introduction to the final section, into which it leads.

No. 7.




(*Allegro molto,* C minor, 3-4 time.) There is considerable development of this matter, the busy eighth-note accompaniment being constantly in evidence. A second theme is then introduced by the strings and wood-wind:

No. 8. *1st Violins.*




The first theme (No. 7) is again worked over, and over a pedal point in the basses the clarinet sings a new motive. More development is given to No. 7—this is in the nature of a recapitulation—and the second theme (No. 8) is re-presented, again by the strings and wood-wind. A *crescendo* and *ritardando* lead to a sonorous coda (*Allegro moderato,* C major, 4-4 time), whose material is not unrelated to that of a theme (see No. 3) of the opening section of the work. The symphony closes with a tranquil and soft division in which there are faint reminiscences of the initial subject (No. 1).

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## 5 Introduction and Rondo capriccioso, for Violin and Orchestra, Op. 28 . *Camille Saint-Saens* (1835—)

In 1895 W. S. B. Matthews edited the program notes for the programs of the Chicago Symphony Orchestra and what he wrote of Saint-Saens and the Rondo capriccioso, still holds good: "Of all the composers living at present, few or none have distinguished themselves more, or more amiably, in many directions than the brilliant French master, Saint-Saens. Not to mention his often-played symphonic poems, and his operas, his instrumental compositions for orchestra always display rare sagacity in contrasting sonorities, and in assigning to every instrument something to do which it can do pleasurably and creditably. The Rondo herewith for violin and orchestra is an eminently pleasing number and despite its title, which recalls a similar one of Mendelssohn, this one is thoroughly original."

Another eminent writer, Otto Neitzel, says: "It is a very piquant bravura piece, charmingly orchestrated, which develops the whole virtuoso equipment in a most attractive form. It is the most played violin piece of Saint-Saens."

The work was composed in 1863 and published in 1870. The Introduction is *Andante,* A minor, 2-4 time; The Rondo, *Allegro ma non troppo,* 6-8 time, in A minor and ending in A major. The orchestral part of the score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, tympani, and the usual strings.

In view of Saint-Saens' approaching visit to the United States as a guest of the San Francisco exposition, where he is to give several organ recitals and will probably conduct the Exposition Orchestra in some of his own works, the following article printed in a well known musical magazine is of timely interest:

"Some say that Saint-Saens is the greatest composer of the age. Others say that the age has parted company from him and left him far in the rear, that his compositions, great though they are, belong to the age that has passed. As a man, musician and composer, he has been a wonderful factor in his art, and stood shoulder to shoulder with such men as Brahms, Liszt and others. He is now eighty years and still occupies a conspicuous position in the horizon in spite of his age. Like Verdi in his old age, he still works, and is composing an oratorio to be entitled, 'Moses and the Children of Israel.'"

The following impression of the aged composer in the Boston "Transcript," will be found interesting because of its personal touch:

"To watch Saint-Saens from a corner was to wonder whether he may not be the last of a race of vanishing composers—composers that were men of the world and loved it. Strauss is not exactly a man of drawing rooms; no more is Reger; still less was Mahler; Puccini courts solitude, his own work and his own pastimes. The new race of French composers is queer; the younger Germans, as some say, are queerer. The makers of music—real music—nowadays keep to themselves and their intimates. They are not for 'general society.' Yet old Saint-Saens, like Mendelssohn before him, seemed to bloom in it. As he has loved little things in his music, as he has filled it full of little elegancies, so he has loved little things in life and so he has polished himself in the small urbanities of social intercourse. Yet he has much more—a sprightly wit in his talk, an inexhaustible fund of ideas, a range of interests that some of the scornful youngsters might wisely envy and emulate."

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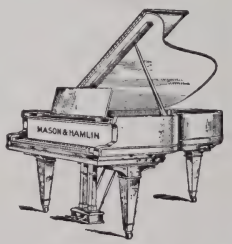
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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## FINAL SYMPHONY CONCERT

Thursday Evening, April 1, 1915, at 8:15

Soloists:

LUCILLE STEVENSON, Soprano
GENEVIEVE WHEAT, Contralto
REED MILLER, Tenor
HARRY PHILLIPS, Baritone

Philharmonic Chorus

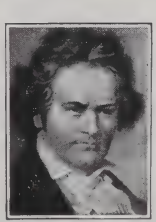
### BEETHOVEN PROGRAM

1 Overture—"Leonore," Op. 72, No. 3
2 Song with Orchestra—"Adelaide"
Tenor: Reed Miller

INTERMISSION

3 Symphony No. 9, in D minor, Op. 125
I. Allegro ma non troppo, un poco maestoso
II. Molto vivace
III. Adagio molto e cantabile
IV. Choral Finale: Schiller's "Hymn to Joy."

Tickets, 75c, $1.00, $1.50.
Seat Sale opens Monday, March 29, 9 A. M., at The Cable Piano Co., Nicollet at Eighth.



Beethoven's Ninth Symphony stands alone in the history of music. A more appropriate work with which to close this memorable season would be impossible to find, a year replete with soul shattering contrasts. With the very nations whose musicians furnished the art and music with which our hearts have been uplifted this winter embraced in a titanic death struggle, we, in peace and prosperity, have listened to the outpourings of their souls; while Beethoven's setting of the Hymn of Joy comes like a cry from the grave itself pleading for the universal liberty, love and brotherhood of all mankind. For what else is this masterwork of the master musician than a universal prayer when he attunes his soul's melody to Schiller's words and sings

Millions bow ye down in wonder!
Earth feel'st thou thy maker nigh?
Seek him o'er the starry sky!
He must dwell in glory yonder.

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(Nineteenth of the Popular Series)

Sunday Afternoon, March 21, 1915, at 3:30

Soloists:

CLARA WILLIAMS, Soprano

FRANK KUCHYNKA, Double-Bass

### Program

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| 1 | "Marche Joyeuse" | *Chabrier* |
| 2 | *A Joyous Prelude (New, MS.) | *Avery* |
| 3 | **Caprice for Double-bass and Orchestra | *Geisel* |
| 4 | Comedy Overture—"Puck" | *Strube* |
| 5 | Aria—"Ernani involami," from "Ernani" | *Verdi* |
| 6 | Lyric Suite | *Grieg* |
| 7 | Micaela's Aria, from "Carmen" | *Bizet* |
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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## BEETHOVEN CYCLE

SIXTH (Final) Concert

Wednesday Afternoon, March 31, 1915, at 4:00

Soloists:

Lucille Stevenson, Soprano — Reed Miller, Tenor

Genevieve Wheat, Contralto — Harry Phillips, Baritone

Phiharmonic Chorus

### Program

1 Overture—"Leonore," Op. 72, No. 3

2 Song for Tenor—"Adelaide"

3 Symphony No. 9, in D minor, Op. 125

I. Allegro ma non troppo, un poco maestoso

II. Molto vivace

III. Adagio molto e cantabile

IV. Choral Finale: Schiller's "Hymn to Joy"

Tickets, $1.50, $1.00, 75c, 50c.
Seat Sale opens Thursday, March 26, 9 A. M., at Cable Piano Co., Nicollet at Eighth.



## FINAL ST. PAUL CONCERT

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Thursday Evening, March 25, 1915, at 8:15

Soloist: GEORGE KLASS, Violinist

### PROGRAM

1 Overture—"Leonore," Op. 72, No. 3 . . *Beethoven*

2 Concerto for Violin, in D major, Op. 61 . . *Beethoven*

I. Allegro ma non troppo

II. Larghetto

III. Rondo: Allegro

INTERMISSION

3 Symphony No. 1, in C minor, Op. 68 . . *Brahms*

I. Un poco sostenuto—Allegro

II. Andante sostenuto

III. Un poco allegretto e grazioso

IV. Adagio—Piu andante—Allegro moderato ma con brio

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Twentieth Popular Concert

(Last but one)

Sunday Afternoon, March 28, 1915, at 3:30

Soloist: CORNELIUS VAN VLIET, Violoncellist

### Program

| | | |
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| 1 | *Overture—"The Butterfly Ball" . . . . . | *Cowen* |
| 2 | SYMPHONY NO. 1, "THE RUSTIC WEDDING" . . | *GOLDMARK* |
| 3 | Concerto for 'Cello in A minor . . . . . | *Goltermann* |
| 4 | Torch Dance, from "Feramors" . . . . . | *Rubinstein* |
| 5 | "La Jota Aragonaise"—Spanish Dance . . . | *Saint-Saens* |
| 6 | "Espana," Spanish Rhapsody . . . . . | *Chabrier* |

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### CORNELIUS VAN VLIET, 'Cellist

Soloist at the

TWENTIETH POPULAR CONCERT

Cornelius van Vliet was born at Rotterdam, Holland, September 1, 1886. His fondness for music prompted his father to have him instructed in violin and piano, but when he reached the age of nine his whole interest became centered in the cello. His first master was Prof. Oscar Eberle, after whose death he continued and completed his studies with Prof. J. Mossell in Amsterdam. In addition to having appeared as soloist in the principal cities of Europe, Mr. van Vliet held responsible positions in such organizations as the Konzertgabouw Orchestra at Amsterdam, Wm. Mengelberg, Conductor; Philharmonic Orchestra at Leipzig; Philharmonic Orchestra, Prague; and the Philharmonic Orchestra, Helsingfors, Finland. He resigned from the last named to accept the position of solo cellist of the Kaim Orchestra, Munich, and in 1908 was engaged by Felix Weingaertner for the Vienna Royal Opera Orchestra, with which institution he was connected for three years. His ambition to see America brought him to this country four years ago, the present being his third season as solo cellist of the Minneapolis Symphony Orchestra.

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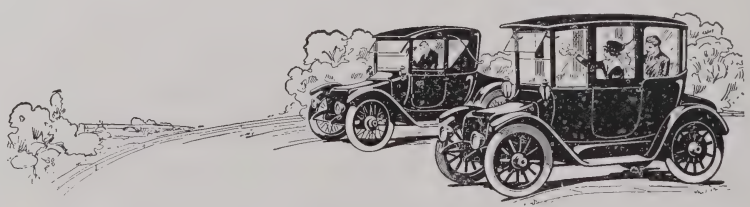
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## BEETHOVEN PROGRAM

1 Overture—"Leonore," Op. 72, No. 3 . . *Beethoven*

2 Song with Orchestra—"Adelaide," Op, 46 . . *Beethoven*
Reed Miller

INTERMISSION

3 Symphony No. 9, in D minor, Op. 125 . . *Beethoven*

I Allegro ma non troppo, un poco maestoso
II Molto vivace
III Adagio molto e cantabile
IV Choral Finale: Schiller's "Hymn to Joy"

---

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# Program Notes

## 1 Overture—"Leonore," No. 3, Op. 72, *Ludwig van Beethoven* (1770-1827)

The Leonore Overture, No. 3—a remodeled form of that which had served as an introduction to the opera on its first production, in 1805,—is, in reality, the second which Beethoven composed for the work. It was written for the reconstructed edition of "Fidelio," which came to a hearing March 29, 1806. The text of the opera had been rearranged by Stephan von Breuning, who put the work into two acts instead of three; but the success of "Fidelio" in this form was hardly greater than upon the first production of the work a year before. It is not known precisely why Beethoven recast the overture. It was declared that the previous one (Leonore No. 2) was too difficult for the wind instruments; but Beethoven was not in the habit of consulting the convenience of the players who performed his music, and we may take it that the piece was reconstructed because the composer himself was dissatisfied with the effect of his former inspiration.

The differences between the two overtures are remarkable. Leonore No. 3 is considerably longer than its predecessor. The plan adheres more closely to the conventional sonata form and certain prominent features—such as the trumpet call behind the scenes—are given in a more or less modified form. That the present overture is of larger grandeur, of greater sweep of passion and emotional intensity, no one has ever doubted who has compared the two. But why Beethoven should have rejected this stupendous product of his genius when "Fidelio" was again reconstructed and performed in 1814, and why he should have replaced it with the newly written and comparatively light overture—the so-called overture to "Fidelio," is a problem impossible to solve.

The overture "Leonore No. 3" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

The Introduction (*Adagio,* C major, 3-4 time) begins with the same material as that in the previous overture, but differently presented. The main movement (*Allegro,* 2-2 time) presents the principal theme in the first violins and violoncellos. After some development comes a rushing, upward figure in the strings and woodwinds and the trumpet call enters on a prolonged B flat in the strings. Following this is a melody played by the woodwinds taken from the opera itself in which it occurs to announce the arrival of the Governor. The trumpet call is again heard, the succeeding melody being now played by the first violins, violoncellos and flute. The recapitulation repeats the same subjects as before. Just before the coda is reached there is a rushing passage, *Presto,* for the strings, which is elaborated into an overwhelming effect. The coda—a magnificent specimen of the kind—is built of the material of the principal theme.

## 2 Song, "Adelaide," Op. 46, *Ludwig van Beethoven*

"This is at once the longest, the most impassioned, the most varied, and the most inspired of Beethoven's songs," writes H. E. Krehbiel. "It seems to have been written out of the fullness of the composer's admiration for the poem, an admiration which was enduring. Three years after the song had been published, and possibly five or six after it had been composed, he wrote a letter to Matthison, the poet, which is equally remarkable for its modest depreciation of his own merits and his expression of unbounded admiration for the poet's writings. In his 'Chronologisches Verzeichniss' Thayer set down the year 1796 as that in which the song had been composed. The song was advertised in the 'Wiener Zeitung' for February 8, 1797, and given to the world in that year.

"For 'Adelaide' Beethoven found himself compelled to invent a new form. It is not a ballad, nor a Lied, nor yet a cantata in the Italian sense, though it has the cantata's dimensions. It is what Matthison so happily termed his poem—'a lyrical fantasia.' Its emotion and its portrayal of nature's sympathy with that emotion are equally sublimated and picturesque. An ecstasy speaks in each recurrence of the beloved's name, and nature's voice is as eloquent in the accompaniment as the tender passion's proclamation in the vocal part. Most exquisite is the delineation, scarcely more than hinted at, yet compelling, of the rustling of the waters and the sweet piping of the nightingale."




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Einsam wandelt dein Freund im Früehlingsgarten,
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Das durch wankende Bluethenzweige zittert,
Adelaide!
In der spiegelnden Fluth, im Schnee der Alpen,
In des sinkenden Tages Goldgewöelke,
Im Gefilde der Sterne strahlt dein Bildniss,
Adelaide!
Abendlueftchen im zarten Laube fluestern,
Silbergloeckchen des Mai's Grase säuseln,
Wellen rauschen und Nachtigallen floeten,
Adelaide!
Einst, O Wunder! entblueht auf meinem Grabe,
Eine Blume der Asche meines Herzens!
Deutlich schimmert auf jedem Purpurblaettchen,
Adelaide!

*Poem by Matthisson.*

Lonely wanders thy friend, where o'er the garden
Charmful Springtime in mellow radiance floateth,
And thro' wavering, flow'ry branches quiv'reth,
Adelaide!
In the glimmering flood, in Alpine snowfields,
In the clouds' golden glow when day declineth,
In the stars' high dominion, beams thine image,
Adelaide!
Twilight breezes mid tender leaves are sighing,
Silv'ry maybells are tinkling in the grasses,
Waves are murm'ring and nightingales are warbling,
Adelaide!
Once, O marvel; my grave shall bear a flower,
From its ashes my heart shall yield a blossom!
Brightly gleaming, on ev'ry purply petal:
Adelaide!

*English Version by Dr. Th. Baker.*

## 3 Symphony No. 9, in D Minor, Op. 125, *Ludwig van Beethoven*

In November, 1822, the London Philharmonic society offered Beethoven, through his friend and pupil, Ferdinand Ries, then located in England, the sum of fifty pounds for a symphony to be ready in March, 1823. It was to be the property of the society for eighteen months only. Beethoven accepted the offer and the money (a decent sum for a musical work in those days) was paid him immediately. For some unexplained reason this symphony was produced first in Vienna in May, 1824, the London performance not taking place until March, 1825. The symphony was none other than the famous Ninth, or as the English call it, the "Choral" symphony.

Although Beethoven seems to have commenced the real work upon this symphony about 1817, the idea of setting Schiller's "Hymn to Joy" to music he had conceived as far back as 1793, so that we may assume the subject was in his mind for about thirty years. That the poem had taken an extraordinary hold upon his imagination is shown by the numerous quotations of themes with various words of the poem in his sketch books during this long period. So we note that in 1815 he jotted down what ultimately became the theme of the *Scherzo*.

In 1822 he noted down the great melody of the choral portion (No. 8 below). As was usual with him, he altered all his themes greatly before they assumed their final shape. All along, however, he seems to have been in the utmost uncertainty of mind as to what to do with the *Finale*.

At the time of the first performance in Vienna, Beethoven, then totally deaf, stood by the side of the conductor of the orchestra, indicating the tempi of the different movements. It is significant of the thoroughness of Sir George Smart, conductor of the first English production, that he traveled all the way from London to Vienna (in 1824), to ascertain from the composer himself the exact *tempi* of the symphony. At the end of the first Vienna production of the symphony is said to have occurred the pathetic scene thus narrated by Sir George Grove:

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"The master, though placed in the midst of this confluence of music, heard nothing of it all, and was not even sensible of the applause of the audience at the end of his great work, but continued standing with his back to the audience, and beating time, till one of the singers induced him to turn around and face the people, who were still clapping their hands and giving way to the greatest demonstrations of pleasure. His turning round and the sudden conviction thereby forced on everybody that he had not done so before because he could not hear what was going on, acted like an electric shock on all present, and a volcanic explosion of sympathy and admiration followed, which was repeated again and again and seemed as if it would never end."

The Ninth symphony stands alone in the history of music. In it the instrumental language is raised to a degree before undreamed of. And as a climax to the intense instrumental struggle comes the burden of the "Hymn to Joy," or rather, to Liberty, Love and Brotherhood to all mankind. These things stood for religion with Beethoven, and one might say the symphony is "religious music" in the profoundest sense of the word.
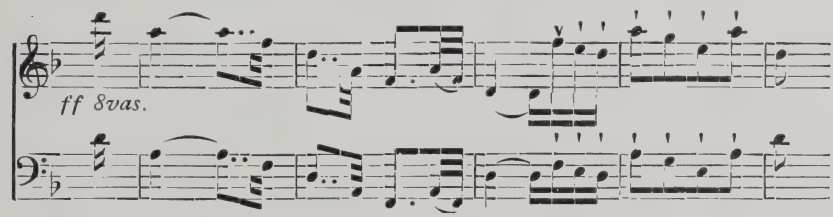
The symphony is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, tympanies, bass drum, cymbals, triangle and strings; solo vocal quartet and mixed chorus.

There never lived a man who revered and understood Beethoven more keenly than did Wagner, and as he long ago wrote a program for the interpretation of the Ninth symphony, musical illustrations are added to make the meaning of his program clear. Wagner's program follows:

## FIRST MOVEMENT.

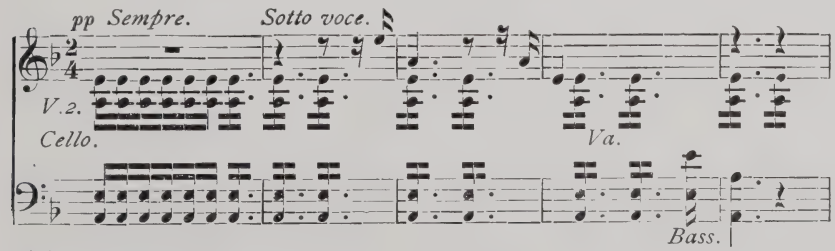
A struggle, conceived in the grandest sense, of one soul contending for happiness against the oppression of the inimical power which places itself between us and happiness. The great principal theme (*Allegro ma non troppo,* D minor, 2-4 time),

No. 1




which at the very beginning steps forth bare and mighty as if it were from a mysteriously gloomy vale

No. 2




might be translated, not inappropriately, to the sense of the entire tone-poem in the words of Goethe:

"Thou shalt abstain, renounce, refrain."

As opposed to this powerful enemy we recognize a noble defiance, a manly energy of resistance which develops up to the middle of the movement into an open combat with the adversary, in which we fancy two mighty wrestlers, both invincible and retiring unconquered from the bout. In isolated glimpses of light,

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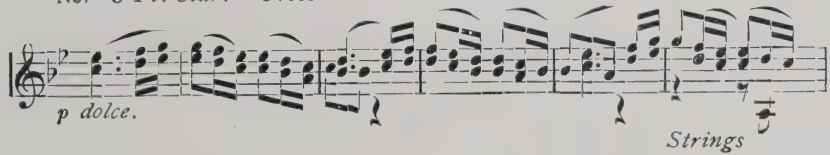
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No. 3 *Fl. Clar.* *Oboes* *Fl. Clar.*




we are shown the sweet, sad smile of that happy fortune which seems to seek us, for whose possession we strive, and from the attainment of which we are held back by that crafty and powerful foe who overshadows us with his sable wings so that even our view of the far off graciousness is dimmed, and we sink into a gloomy, brooding moroseness, which can only be incited to a defiant resistance against, and a new struggle with, the joy-depriving demon. Thus force resisted, endeavor, longing, hope, partial attainment, new loss, new effort, new struggles form the elements of the restless activity of this marvelous piece of music, which, however, sinks several times into a condition of utter joylessness like that characterized by Goethe in the lines:
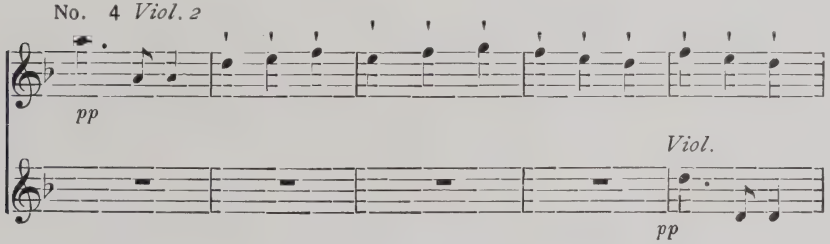
"In very terror I at morn awake
Upon the verge of bitter weeping,
To see the day of disappointment break,
To no one hope of mine—not one—its promise keeping, etc."

Towards the close of the movement this gloomy, joyless mood, grown to gigantic dimensions, seemed to have seized upon everything, as though about to take possession, in grand and terrible majesty, of this whole world which God created for joy!

## SECOND MOVEMENT.

A mad delight takes possession of us with the first rhythm of this second movement (Scherzo, *Molto vivace,* D minor, 3-4 time; Trio, *Presto,* D major, 4-4 time): it is a new world into which we enter—a world in which we are carried off in a dizzying and confusing whirl;

No. 4 *Viol. 2*

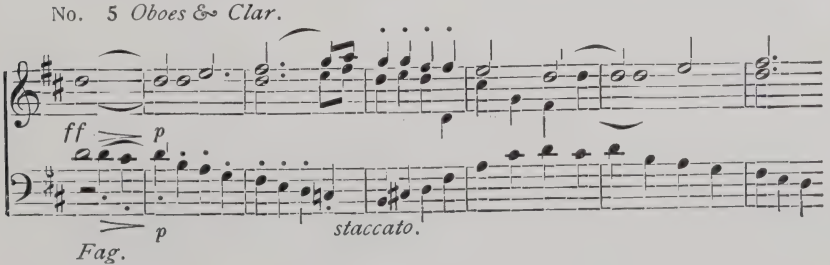


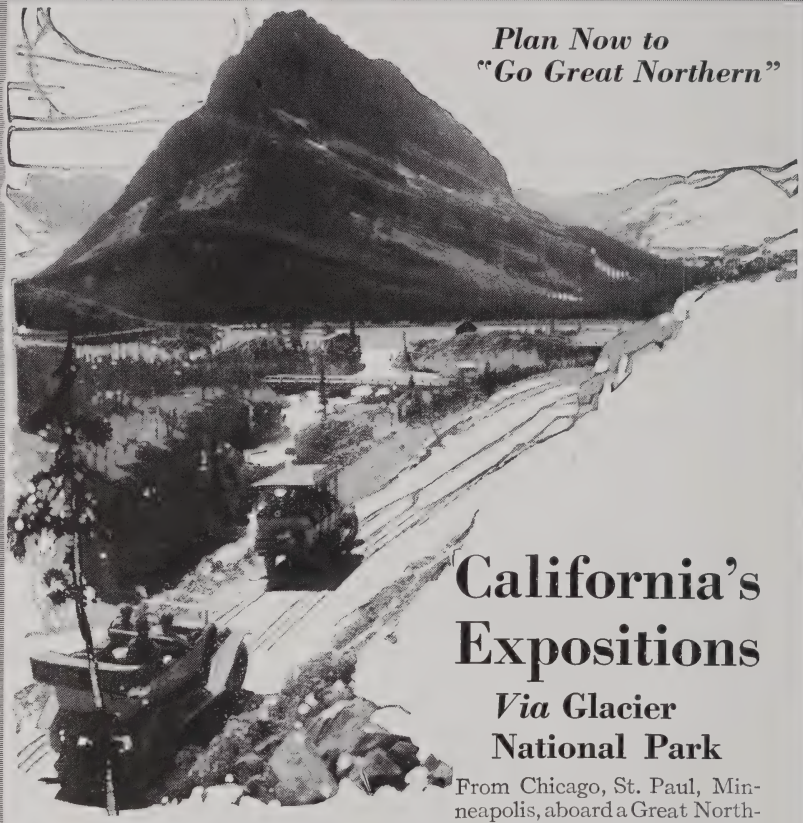

it is as though driven by desperation we were flying before it in order, by restless exertion to capture a new and unknown happiness, since the old, that once beamed far-off smiles upon us, seems to be entirely lost to us. Goethe gives expression to this impulse in the words which are, perhaps, not without significance here:

"But thou hast heard, 'tis not of joy we're talking,
I take the wildering whirl, enjoyment's keenest pain, etc."

With the entrance of the *trio*

No. 5 *Oboes & Clar.*





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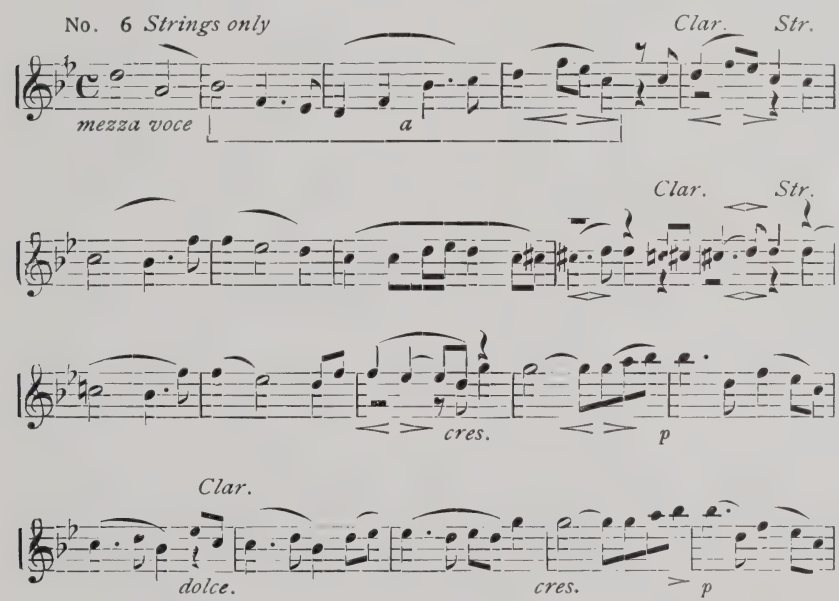
there suddenly opens to us one of those scenes of earthly merriment and pleasurable enjoyment—a certain rude sort of jollity, seems to be published in the simple, oft-repeated theme (No. 5), a naïveté, a self-satisfied cheerfulness, and we are tempted to recall Goethe's description of such modest diversion:

"Here for the folk, each day's a holiday,
With little wit and ease to suit them
They whirl in narrow circling traits, etc."

But we are not in a mood to look upon such narrow merriment as the goal of our restless chase after happiness and noblest joy; our view of the scene becomes clouded, and we turn away to resign ourselves again to that unceasing impulse which hurries us forward with the goad of desperation to reach the happiness which, alas! we are not to reach thus, for again at the close of the movement we are driven only to that scene of contented merriment which we met before, and which, this time, we impatiently put away from us the instant we recognize it.

## THIRD MOVEMENT.

(*Adagio molto e cantabile,* 4-4 time, and *Andante moderato,* 3-4 time; B flat, alternating with D and E flat.) How differently these tones appeal to our hearts!




How purely, how soothingly do they resolve the defiance, the wild impulse of the soul tormented by desperation, into tender and melancholy feelings! It is as though memory was awakening within us—the memory of purest happiness once enjoyed:

"Once heavenly love sent down a burning kiss
Upon my brow, in Sabbath silence holy;
And, filled with mystic presage, chimed the church bell slowly,
And prayer dissolved me in a fervent bliss."

With this memory there returns to us again that sweet longing which finds such beautiful expression in the second theme of the movement:

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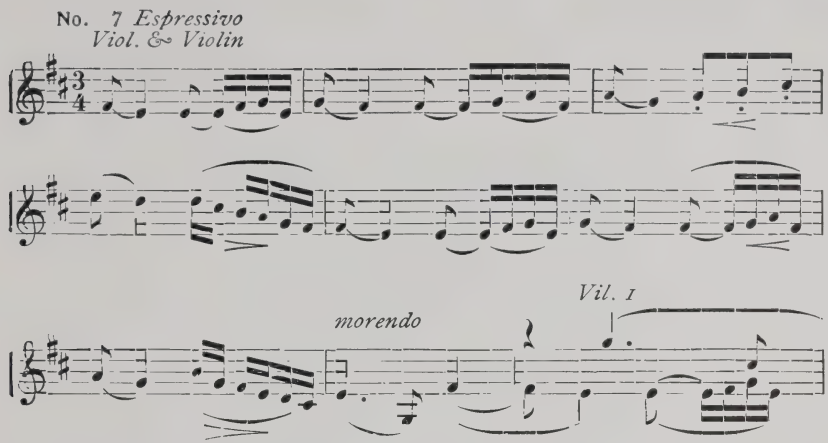
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to which we can apply, not unfitly, Goethe's words:

"A sweet uncomprehended yearning
Drove forth my feet through woods and meadows free,
And, while a thousand tears were burning,
I felt a world arise for me."

It seems like the longing of love, to which the hope-promising and sweetly quieting first theme responds, but with more florid expression, so that on the recurrence of the second, we feel as though Hope and Love had embraced and were about to again exert their gentle control over our martyred soul. The still panting soul seems to offer a gentle resistance, but their sweet power is greater than our already subdued defiance; overcome, we throw ourselves into the arms of this gracious messenger of purest joy:

"Sound on, ye hymns of heaven, so sweet and mild!
My tears gush forth, the earth takes back her child."

The bruised heart seems to recover its strength and vigor and lift itself to a courageous effort which we recognize in the almost triumphant passage near the close of the movement. But this elevation is not free from the reaction of the storm just passed, but each return of the old pain is instantly met with new alleviation from that gracious and magic power before which, finally, the storm is dispersed.

## FOURTH MOVEMENT.

[(a) *Presto;* (b) Recitatives for basses and recapitulation of themes from the preceding movements; (c) *Presto;* (d) *Allegro assai,* D major, 4-4 time.]

The transition from the third movement to the fourth (which begins, as it were, with a discordant shriek), can be interpreted quite well by Goethe's words:

"But ah! I feel howe'er I yearn for rest,
Where shall I grasp thee, infinite nature, where?"
A wondrous show! but ah! a show alone!
Content flows now no longer from my breast;

With this beginning of the last movement Beethoven's music takes a decided declamatory character; it leaves the character, preserved in the first three movements, of purely instrumental music which manifests itself in infinite and indeterminate expression. The progress of the musical poem urges a decision and such a decision as can alone be pronounced by human speech. Let us admire the manner in which the master prepares the way for the introduction of speech and voice as an expected necessity, in this thrilling recitative of the bass instruments which, already almost overstepping the boundaries of absolute music, address themselves to the other instruments, urging them to a decision, and finally themselves intone a song-theme which sweeps the other instruments along in its current so full of simple but solemn joy, and thus swells to a mighty intensity.

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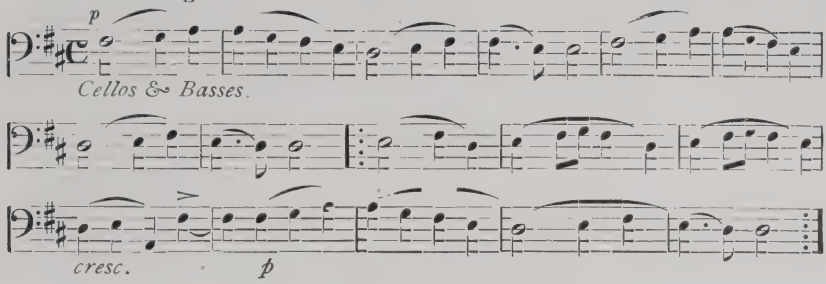
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No. 8. *Allegro assai*




It appears to be a last effort to give expression by means of instrumental music alone, to a sure, well-defined, unclouded state of happiness. But the intractable element seems unwilling to submit to this limitation; it foams up like a stormy sea, subsides again, and harsher than ever the wild, chaotic cry of unsatisfied passion falls upon our ear. Now the tumult of the instruments is met by the human voice, with its clear and definite expression, and we are at a loss to say whether we ought most to admire the audacity or the naïveté of the master when he lets this voice exclaim to the instruments:

"O brothers, these tones no longer! Rather let us join, to sing in cheerful measures a song of joyfulness!"

With these words it grows light in the chaos; a determinate and sure expression is gained, in which we, supported by the subordinated element, instrumental music, can hear that plainly expressed, which to our tortured strivings after joy must seem as enduring and highest happiness:

(e) Baritone solo, quartet and chorus (*Allegro assai,* D major, 4-4 time).

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligthum!

Deine Zauber binden wieder,
Was die Mode streng getheilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!

Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekönnt, der stehle
Weinend sich aus diesem Bund.

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenpur.

Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Hail thee, joy! from Heaven descending,
Daughter from Elysium!
Ecstasy our hearts inflaming,
To thy sacred shrine we come.

Thine enchantments bind together
Those whom custom's law divides;
All are brothers, all united,
Where thy gentle wing abides.

He whom fickle fortune blesses,
Giving friendship firm and strong,
Who a loving wife possesses,
Let him join our joyful song.

Even he to whom one being
In the whole world may belong.
He who never knew this, weeping,
Let him leave our happy throng.

Pleasures every creature living
From kind Nature's breast receives;
Good and wicked, all are walking
In the rosy path she leaves.

Vines and kisses she is giving,
Friendship, fearless of death's hand,
E'en the worm has joy in living,
While near God the cherubs stand.

Martial sounds approach; we fancy we see a troup of youths marching past, whose joyous and heroic courage is expressed in the words:

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**1915**—*Two new buildings will be erected to replace the one destroyed by fire.*

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(f) Tenor Solo and Chorus (*Allegro, assai vivace alla marcia,* B flat, major, 6-8 time).

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Joyful, like his suns so glorious,
Fly through Heaven day by day,
Hasten, brothers, on your way
Like a hero e'er victorious.

This leads to a joyous contest expressed by the instruments alone. We see the youths bravely plunging into a battle whose victory-fruits shall be joy, and again we feel tempted to quote Goethe's words:

"He only earns the right to freedom and to life,
Who daily is compelled to conquer them."

The victory of which we never despaired is won; the exertions of strength are now awarded by the smiles of joy which break out in loud jubilations in consciousness of newly acquired happiness. And now, in the exuberance of joy, the voice of universal philanthropy bursts from the swelling breast; in a state of noble exultation we turn from the embrace of the human race to the great Creator of nature, whose benignant presence we proclaim with perfect consciousness, whom, in a moment of ecstacy, we fancy we see for a moment through the parting ether:

(g) Chorus *Andante maestoso and Adagio ma non troppo, ma divoto,* G major, 3-2 time).

Seid umchlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder! über'm Sternenzelt
Muss ein lieber Vater wohnen.

Millions, loving, I embrace you,
All the world this kiss I send,
Brothers, o'er yon starry tent
Dwells a God whose love is true.

Ihr stürzt nieder, Millionen!
Ahnest du dein Schöpfer, welt?
Such ihn über'm Sternenzelt!
Ueber Sternen muss er wohnen.

Millions, bow ye down in wonder!
Earth, feel'st thou thy Maker nigh?
Seek Him o'er the starry sky!
He must dwell in glory yonder.

It is as if through revelation we had been justified in the blissful faith that every man was made for joy. In firm conviction we call responsibility to each other,

"Millions, loving, I embrace you!
All the world this kiss I send,"

and

"Hail thee, Joy, from heaven descending."

For in union with this divinely consecrated philanthropy we are privileged to enjoy the present happiness; not only with the thrill of exalted emotion, but also as an expression of a sweetly inspiring truth we can now answer the question:

"Millions, bow ye down in wonder;
Earth, feel'st thou thy Maker nigh?

with

"Brothers, o'er yon starry tent
Dwells a God whose love is true."

In the blessed possession of the happiness vouchsafed us, of the ingenuous susceptibility to joy, we now surrender ourselves to its delights; innocence of heart has returned to us and joy extends its wings in benedictions over us.

(h) Chorus (*Allegro energico sempre ben marcato,* D major, 4-6 time).

"Hail thee, Joy, from heaven descending," etc.

(i) Quartet and Chorus (*Allegro ma non tanto,* D major; *alla breve*).

"Hail thee, daughter from Elysium!
Thine enchantments," etc.

To the mild happiness of joy, now succeeds jubilation: exultingly we clasp the world to our heart! Shouting and exultations fill the air as the thunder clouds, as the roar of the sea, which in ceaseless activity and beneficent agitation vivify the earth and preserve it for the joy of man, to whom God gave it, that he might be happy thereon.

(j) Chorus (*Prestissimo,* D major; *alla breve*).

"Millions, loving, I embrace you," etc.

# Minneapolis Symphony Orchestra

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2 SYMPHONY NO. 1, IN B-FLAT MAJOR ("SPRING") . *SCHUMANN*
3 Aria—"Deh vieni, non tardar," from "Marriage of Figaro" . *Mozart*
4 Suite—"Woodland Sketches" from Op. 51 . . . *MacDowell*
Orchestrated by Emil Oberhoffer
(a) In Autumn (d) At an Old Trysting Place
(b) To a Wild Rose (e) To a Water Lily
(c) From Uncle Remus (f) Told at Sunset
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Hanna Hoiby is a Minneapolis girl and a graduate of the North Side High School. In addition to several years of study with a distinguished local vocal teacher she also had the advantage of a year's study with Madam Dove Boetti, in Chicago, and a similar period with Oscar Saenger in New York.

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| BEETHOVEN | Symphony No. 2, in D major, Op. 36 | †2 |
| BEETHOVEN | Symphony No. 3, in E-flat major, Op. 55, ''Eroica'' | †4 |
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| BEETHOVEN | Symphony No. 6, in F major, Op. 68, ''Pastorale'' | †5 |
| BEETHOVEN | Symphony No. 7, in A major Op. 92 | †2 |
| BEETHOVEN | Symphony No. 8, in F major Op. 93 | †1 |
| BEETHOVEN | Symphony No. 9, in D minor, Op. 125, ''Choral'' | 12, †6 |
| BERLIOZ | *Symphony No. 3, ''Harold in Italy,'' Op. 16 | 4 |
| BRAHMS | Symphony No. 1, in C minor, Op. 68 | 8 |
| BRAHMS | Symphony No. 4, in E minor, Op. 98 | 3 |
| DVORAK | Symphony No. 5, in E minor, Op. 95, ''New World'' | 10 |
| KELLEY | *Symphony No. 2, in B-flat minor, Op. 33, ''New England'' | 9 |
| RACHMANINOW | Symphony No. 2, in E minor, Op. 27 | 5 |
| ROPARTZ | *Symphony No. 4, in C major | 11 |
| TSCHAIKOWSKY | Symphony No. 4, in F minor, Op. 36 | 1 |
| TSCHAIKOWSKY | *Symphony after Byron's ''Manfred,'' Op. 58 | 7 |

### OVERTURES

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| BEETHOVEN | Overture—''Leonore,'' Op. 72, No. 3 | 12, †6 |
| BEETHOVEN | Overture to ''Fidelio,'' Op. 72, No. 4 | 2 |
| BEETHOVEN | *Overture to ''Coriolanus,'' Op. 62 | 8, †5 |
| BEETHOVEN | Overture to ''Egmont,'' Op. 84 | 7 |
| BERLIOZ | Overture—''Roman Carnival,'' Op. 9 | 4 |
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| OLDBERG | *Dramatic Overture ''Paolo and Francesca,'' Op. 21 | 10 |
| RIMSKY-KORSAKOW | Overture—''La Nuit de Mai'' | 5 |
| SCHEINPFLUG | Overture to a Comedy of Shakespeare, Op. 15 | 5 |
| SCHUBERT | **Overture to ''Rosamunde'' | 11 |
| STRAUSS, Rich. | Festival Prelude, Op. 61 | 8 |
| WAGNER | Overture to ''Rienzi'' | 1 |
| WAGNER | Overture to ''Tannhauser'' | 6 |
| WAGNER | Prelude to ''Lohengrin'' | 6 |
| WAGNER | Prelude to ''Die Meistersinger'' | 6 |
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| WAGNER | Introduction to Act III and Bridal Chorus, from ''Lohengrin'' | 6 |
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| BEETHOVEN | Concerto for Pianoforte, No. 4, G major, Op. 58<br>Leonard Borwick | †5 |
| BEETHOVEN | Concerto for Pianoforte, No. 5, E-flat major, "Emperor," Op. 73<br>Mme. Bloomfield-Zeisler | †3 |
| BEETHOVEN | Concerto for Violin, D major, Op. 61<br>Maud Powell | †4 |
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| BEETHOVEN | Romance for Violin, F major, Op. 50<br>George Klass | †1 |
| BEETHOVEN | Aria—"Ah Perfido," Op. 46<br>Florence Hinkle | †1 |
| BEETHOVEN | Aria—"Mit Maedeln sich vertragen"<br>Marion Green | †2 |
| BEETHOVEN | Songs with Orchestra<br>"In questa tomba, oscura"<br>"Bitten"<br>"Die Ehre Gottes aus der Natur"<br>Marion Green | †2 |
| BEETHOVEN | Song with Orchestra—"Adelaide"<br>Reed Miller | 12, †6 |
| BEETHOVEN | Songs with Pianoforte<br>"Ich liebe Dich"<br>"Lied aus der Ferne"<br>"Freudvoll und Leidvoll"<br>Florence Hinkle | †1 |
| BIZET | Micaela's Aria from "Carmen"<br>Helen Stanley | 4 |
| BRAHMS | Concerto for Violin, D major, Op. 77<br>Fritz Kreisler | 11 |
| BRUCH | *Concerto for Violin, No. 2, D minor<br>Richard Czerwonky | 5 |
| DEBUSSY | Aria of Lia, from "L'Enfant Prodigue"<br>Helen Stanley | 4 |
| DELIBES | Bell Song, from "Lakme"<br>Alice Verlet | 7 |
| LALO | Concerto for Violincello, D minor, Op. 23<br>Cornelius Van Vliet | 9 |
| MEYERBEER | Aria—"Priests of Baal," from "La Prophet."<br>Louise Homer | 1 |
| RUBINSTEIN | Concerto for Pianoforte, No. 4, D minor<br>Arthur Shattuck | 10 |
| SAINT-SAENS | Concerto for Violin No. 3, B minor, Op. 61<br>Albert Spalding | 2 |
| SAINT-SAENS | Introduction and Rondo capriccioso, for Violin<br>Fritz Kreisler | 11 |
| SCHUMANN | Concerto for Pianoforte, A minor, Op. 54<br>Josef Hofmann | 3 |
| TSCHAIKOWSKY | Concerto for Pianoforte, No. 1, B-flat minor, Op. 23<br>Tina Lerner | 8 |
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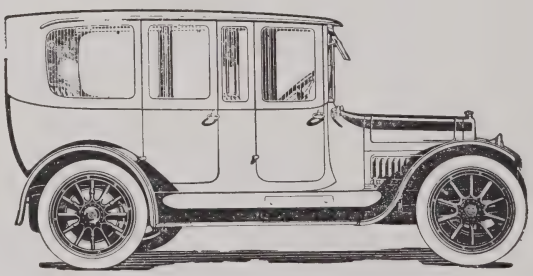


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## PROGRAM

1 Symphony No. 7, in C major . . . *Schubert*

I Andante—Allegro ma non troppo

II Andante con moto

III Scherzo: Allegro vivace

IV Finale: Allegro vivace

2 Aria—"L'Amero Saro Costante," from "Il Re Pastore" . *Mozart*

INTERMISSION

3 "Tasso, Lamento e Trionfo," Symphonic Poem No. 2 *Liszt*

4 Aria—"Qui la voce," from "I Puritani" . . *Bellini*

5 *Roumanian Rhapsody No. 1, in A major, Op. 11 . *Enesco*

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# Program Notes

## 1 Symphony No. 7, in C major

*Franz Schubert*
(1797-1828)

The manuscript of this symphony, numbered 7 in the Breitkopf and Härtel list and sometimes known as No. 10, bears the date March, 1828. The manuscript is full of alterations and as a rule Schubert made few changes or corrections in his score. Only the *Finale* seems to have satisfied him as originally conceived, and this *Finale* is written as though at headlong speed.

Grove's in his Dictionary of Music and Musicians, states that the symphony had its first performance at Leipzig in 1839, but Richard Hersberg, in his biography of Schubert, states with convincing authority that the premier performance took place at Vienna, December 14, 1828, and was repeated March 12, 1829. After that it was forgotten until Robert Schumann found it in 1838, at Vienna, among a mass of manuscripts in the possession of Schubert's brother, Ferdinand. Schumann had the parts copied and sent to Mendelssohn, who produced it at a Gewandhaus concert in Leipzig, March 21, 1839, where he repeated it three times during the following season.
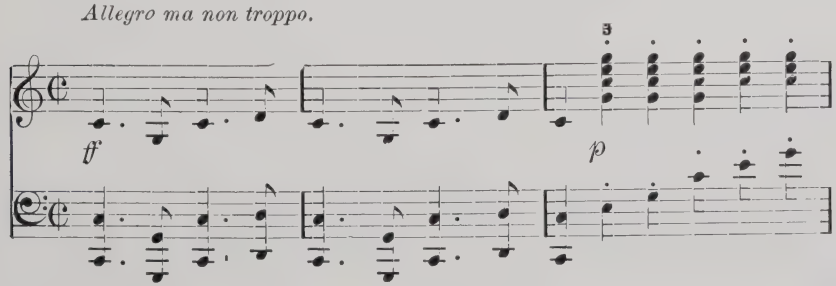
It was first performed in this country in 1851 at a concert of the Philharmonic Society of New York. The first performance in Minneapolis occurred January 20, 1911, at the sixth concert of the eighth season. On this occasion, the analysis in the program book was preceded by the following appropriate introduction by Caryl B. Storrs: "It adds force to the thought that the world was deprived of much glorious music by Schubert's untimely death at the age of thirty-one, when one considers that his last orchestral composition was also his greatest. This was the C major symphony, written in the closing year of his life, and, like the Unfinished Symphony, never performed until after the composer's death. In this work is felt a power, profundity and grandeur which lift the name of the great romanticist very near to the level of Beethoven. The prolific writer of lyric songs and picturesque romances for the piano seems to have been entering upon a new epoch in his artistic life when Death touched him, and the pen fell from his industrious hand."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, tympani and strings. The score and parts were published in January, 1850.

### FIRST MOVEMENT

*(Allegro ma non troppo,* C major, 2-2 time.) A long and elaborate introduction in slow tempo precedes the first movement, which is finally reached through a powerful *crescendo* culminating in the appearance of the following principal theme, announced vigorously by the strings, trumpets and tympani:

No. 1
*Allegro ma non troppo.*




The second theme, more tranquil in style, but nevertheless of sprightly nature, enters in an unexpected key, E minor (G major being the orthodox key for this



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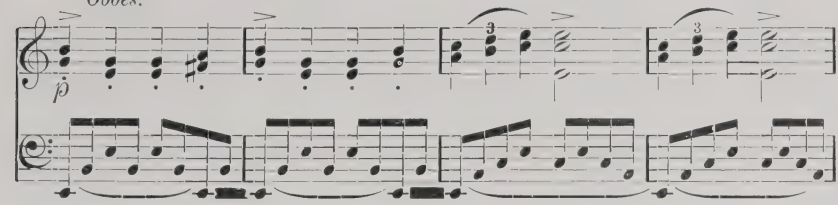
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movement), the statement being made by a portion of the woodwinds over a string accompaniment:

No. 2

*Oboes.*
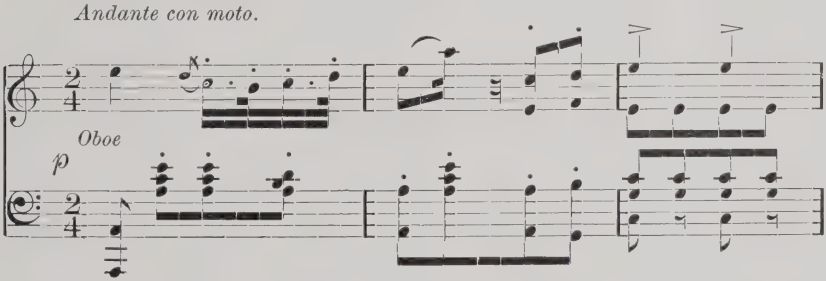



The working out of these materials is prolonged and elaborate, and presents at times the simultaneous treatment of two, and even three, themes. In the end the movement concludes with an extended and tumultuous *coda,* one hundred and sixteen measures long, toward the close of which the introductory theme reappears, *fortissimo.*

## SECOND MOVEMENT

*(Andante, con moto,* A minor, 2-4 time.) The second movement opens with a few introductory measures for the strings, leading to this eloquent and plaintive theme for the oboe, which is considered the most beautiful and important solo for that instrument in all orchestral literature:

No. 3
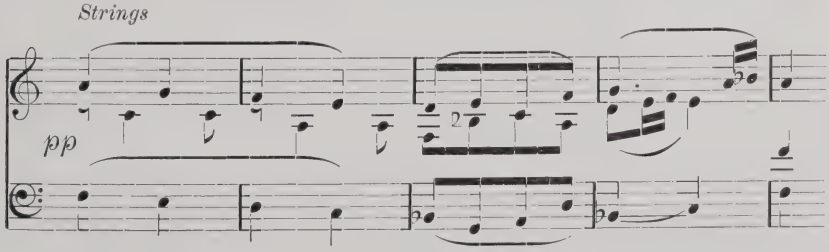
*Andante con moto.*




This is repeated forthwith with slight modifications and orchestral embroideries, following which the oboe continues its long song with a supplemental melody in A major. A turbulent passage then intrudes itself, leading to a repetition of the opening theme and thence to a modulation to F major, whereupon the second theme proper appears in the strings *pianissimo:*

No. 4

*Strings*




Such are the principal materials from which this wonderful composition is developed, "with a charm," says a noted writer, "at once irresistible and indescrib-

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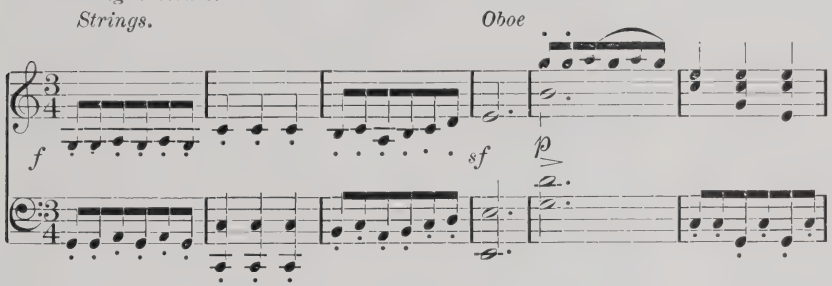
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able. Throughout its great length the listener suffers no sensation of monotony, and as the last repetition of the theme trembles into silence one feels as if some heavenly vision had vanished—leaving only the memory of its gentle and comforting presence, from which the hearer is loth to turn."

## THIRD MOVEMENT

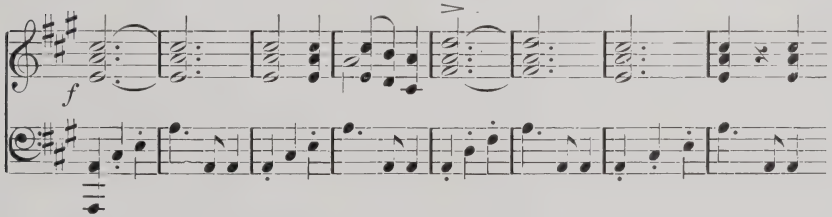
*(Allegro vivace,* E major, 3-4 time.) This feeling of repose is quickly dispelled, however, by the Scherzo, an exuberant declamatory movement, which opens at once with this lively theme:

No. 5




After a prolonged development this finally gives way to the *trio* founded on the following melody in the wind instruments, accompanied by the strings:

No. 6

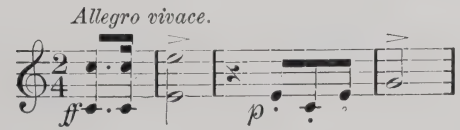



"Few composers," writes Felix Borowski, "would have possessed the resources needful for the construction of a *finale* which would be climactic after three such extended and elaborate movements as those already heard; but Schubert's mine of ingenuity was inexhaustible, and so we find him producing a fourth movement, which is, in every way, a mighty climax to all that has gone before."

## FOURTH MOVEMENT

*(Allegro vivace,* C major, 2-4 time.) The *finale* opens with a vigorous introduction, the first two figures (No. 7) of which form the emphatic rhythmical basis of

No. 7



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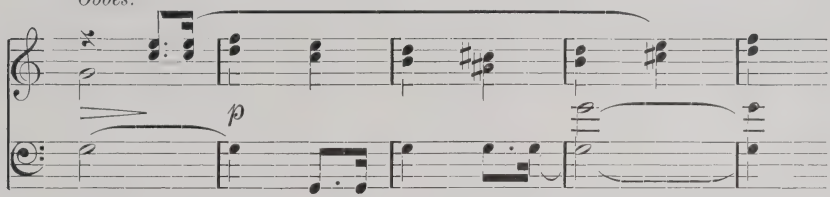
**ROSE**

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the entire movement. Presently the first theme proper makes its appearance—a dancing movement for the oboes and bassoons, with counter embellishments in the violins:

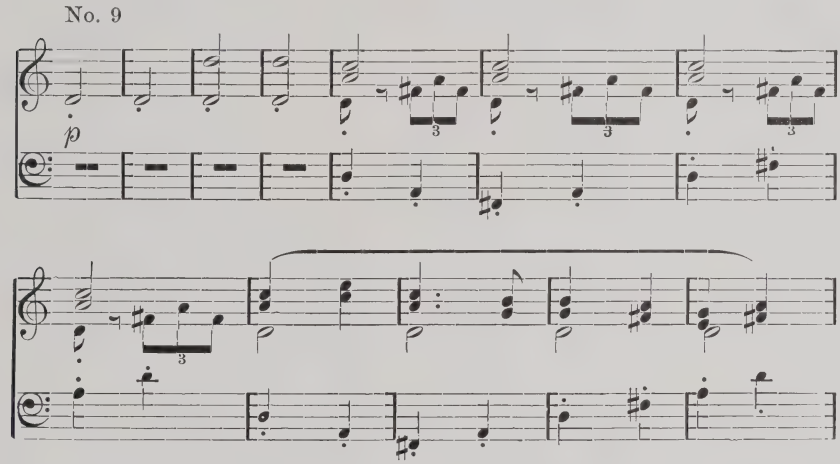
No. 8

*Oboes.*




The second theme starts with four soft tones in the horns, the last two being in conjunction with the clarinets. The woodwinds answer with four similar tones which form the beginning of a quaint, march-like melody and against which the strings mark the rhythm of the second subject of the introductory subject:

No. 9




In due course the movement is brought to a thrillingly dramatic close with a tempestuous and rushing *coda*, a tremendous effect being attained by the frequent repetition of the tones with which the second theme began—now transformed into sweeping *fortissimo* outbursts from all the strings, horns and trumpets in *octaves*.

## 2 Aria—"L'Amero Saro Costante," from "Il Re Pastore"

*Wolfgang Amadeus Mozart*
(1756-1791)

"'Il Re Pastore' a 'drama per musica' in two acts," wrote Felix Borowski, "was written by Mozart for the celebrations arranged by the Archbishop of Salzburg for the visit to his court of Maximilian, younger brother of Marie Antoinette. The work was composed in 1775 at Salzburg, the order for it, and the nature of the subject having been given by the Archbishop to his musical director, Mozart. The production of the opera took place April 23, 1775.

"'Il Re Pastore' was composed to a text by Metastasio, whose three acts were



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cut down to two. The text was used frequently by composers of the eighteenth century.

"The Story of 'Il Re Pastore' is concerned with the conquest of Sidon by Alexander the Great, and the elevation to the throne of Abdalonymus—named Aminta in Metastasio's libretto—who, a son of the rightful king, has been secretly brought up as a shepherd. In love with Elisa, who loves him in her turn, Aminta is ordered by Alexander to marry Tamiri, daughter of the tyrant Strabo, who had been slain in the war which had brought Sidon into the grasp of the Macedonian king. Aminta, convinced that a faithful heart is worth more than a kingdom and a throne, returns the crown which Alexander had bestowed upon him, saying that he would rather remain a shepherd than renounce Elisa's love. Moved to generosity by such devotion, the great conqueror unites the lovers and establishes Aminta on the throne of Sidon.

"Mozart's version of the opera contains fourteen numbers, and of these the aria—it is really a *rondo*—'L'Amer saro constante' is the tenth. It is sung by Aminta in the second act, when he declares his intention of remaining true to Elisa. The part of Aminta was written for the male soprano Consoli, of Munich. The orchestral accompaniment of the aria included a violin solo. The text is given here in Italian and English:

| | |
|---|---|
| L'amer saro costante; | I will love her, constant ever |
| Fido sposo, e fido amante, | As a husband, as a lover |
| Sol per lei spirero. | For her beats my heart alone. |
| | |
| In si caro e dolce egetto | In so dear, so sweet a treasure |
| La mia gioja, il mio diletto | Joy I'll find, joy without measure |
| La mia pace io trovero. | Peace shall call me all her own. |

## 3 "Tasso, Lamento e Trionfo," Symphonic Poem No. 2

*Franz Liszt*
(1811-1886)

This composition, the second of thirteen symphonic poems, Liszt composed as a piano piece during his stay in Venice in 1840 and orchestrated it three years later. It was first performed for the Goethe Centennial Jubilee held at Weimar in 1849, on which occasion it was played as an overture to Goethe's drama, "Tasso."

Following the first performance Liszt revised the score and in 1854 it was presented in its new forms, again at Weimar. Liszt also made a transcription for piano (four hands), a form of transcription to which he was very partial.

Following is the composer's description of the work:

"I wanted to define the contrast ('Lament and Triumph'), expressed in the title, and it was my object to describe the grand antithesis of the genius, ill-used and misunderstood in life, but in death surrounded with a halo of glory whose rays were to penetrate the hearts of his persecutors. Tasso, the medieval Italian poet, loved and suffered in Ferrara, was avenged in Rome, and lives to this day in the popular songs of Venice. These three standpoints are inseparably connected with his career. To render them musically, I invoked his mighty shadow, as he wanders even today by the lagoons of Venice, proud and sad in countenance, or watching the feasts at Ferrara, where his master-works were created. I followed him to Rome, the Eternal City, which bestowed upon him the crown of glory, and in him canonized the martyr and the poet. 'Lamento e Trionfo' ('Lament and Triumph')—these are the contrasts in the fate of the poet, of whom it was said that, although a curse might rest upon his life, a blessing would not be wanting from his grave. In order to give my idea the authority of living fact, I borrowed the form of my tone-picture from reality, and chose for its theme a melody, to which, three centuries after the poet's death, I have heard Venetian gondoliers sing the first strophes of his 'Jerusalem':

'Canto l'armi pictose e'l Capitano,
Che'l gran Sepolero linero di Cristo!'

"The motif itself has a slow, plaintive cadence of monotonous mourning; the gondoliers, however, by drawling certain notes, give it a peculiar coloring, and the mournfully drawn-out tones, heard at a distance, produce an effect not dissimilar to the reflection of long stripes of fading light upon a mirror of water. This song once made a profound impression upon me, and when I attempted to illustrate Tasso musically, it recurred to me with such imperative force that I made it the chief motif for my composition. The Venetian melody is so replete with inconsolable mourning, with bitter sorrow, that it suffices to portray Tasso's soul, and again it yields to the brilliant deceits of the world, to illusive, smooth coquetry of those smiles, whose slow poison

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brought on the fearful catastrophe for which there seemed to be no earthly recompense, but which was eventually, at the capital, clothed in a mantle of brighter purple than that of Alphonse."

"Tasso: Lament and Triumph" is scored for the following instruments: two flutes, piccolo, two oboes, two clarinets, bass clarinet, two bassoons, four horns, four trumpets, three trombones, tuba, tympani, triangle, bass drum, side drum, cymbals, harp and strings.

Felix Borowski wrote the following short and excellent analysis: "The first part of the work—'Lamento' (*Lento,* C minor, 4-4 time)—opens with a theme, announced by the lower strings, which plays an important part in the construction of the piece. This leads through a general acceleration of the time to an *Allegro strepitoso,* which is built on a modification of the subject first heard, and which, in its turn, is followed by what may be called the Tasso motive, the plaintive melody of the Venetian gondoliers previously referred to, and played by a bass clarinet with an accompaniment of the horns, harp and lower strings.

Tasso's life at the court of Ferrara is reflected in the minuet-like movement (*Allegretto mosso con grazia*), the theme of which (in F sharp minor) is given out by two solo violoncellos. There are, later, some further presentations of the Tasso motive and a repetition of the *Allegro strepitoso* leading into the closing portion of the work—"Trionfo"—in C major, *Allegro con brio,* 4-4 time. The theme of this, given out by the strings, is based on the subject which opened the symphonic poem."

## 4 Aria, "Qui la voce," from "I Puritani"

*Vincenzo Bellini*
(1801-1835)

"I Puritani" was Bellini's last opera. It was first produced at the Italian Opera in Paris, January 25, 1835. The libretto, by Count Pepoli, was the poorest ever written for Bellini, but the music was delightful and fascinating. The action occurs in the neighborhood of Plymouth, England, in the time of the Stuarts, during the civil war between the Royalists and the Puritans.

Lord Walton, the Puritan Governor-General, has a daughter Elvira, whom he wishes to marry to Richard Forth, a Puritan colonel, but the young girl loves an enemy, Lord Arthur.

The aria "Qui la voce" ("In sweetest accents"), occurs during the second act, which plays in the camp of the Puritan forces. The announcement has been made that Parliament has condemned Arthur to death for aiding in the escape of the late Queen. Elvira, who has become demented through extreme suffering, enters and sings her famous aria, much like the Mad Scene in "Lucia":

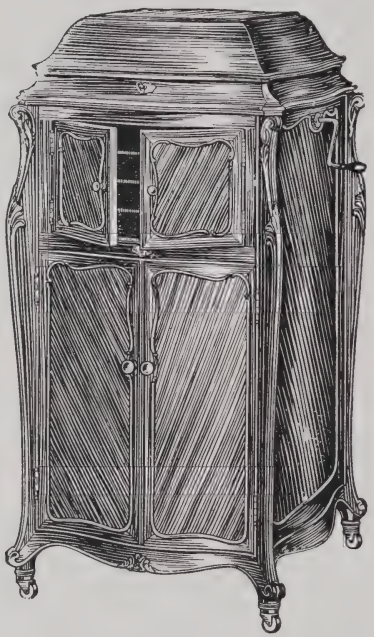
Give me back my hope, my lov'd one:
Heaven restore him, or let me die.
Yes, 'tis here, where once so brightly
  Fell those accents that breath'd my name
Here his promise he broke so lightly
  Vows to love till death, the same!
Never again in bliss united,
May we keep the troth we plighted!
  Joy has changed to bitter sigh!

Come, my love, the moon is beaming,
All is silent, the stars are gleaming!
Come to me till dawn is streaming
  Come and rest upon my loving breast!
Haste thee, dearest, I wait the meeting,
Time is swiftly, too swiftly fleeting!
Come, love, haste to blissful greeting,
  Come to me, thy own Elvira.

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## 5 Roumanian Rhapsody No. 1, in A major, Op. 11 *Georges Enesco*

(1881- )

"This Rhapsody," writes Philip Hale, "is the first of three Roumanian Rhapsodies. The other two are respectively in *D and G major. It is dedicated to B. Croce-Spinelli and scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, tympani, side drum, triangle, harp and strings.

"The Rhapsody is founded on Roumanian airs which appear in turn, and are somewhat varied rather than developed. The Rhapsody begins with preluding (clarinet and oboe) on hints of the first theme, which is finally announced by violins and wood-wind. The prevailing tonality, so constant that it has excited discussion, is A major. As the themes are clearly presented, there is no need of analysis."

The composer of this work is the son of a Roumanian farmer and was born at Cordaremi, Roumania, August 7, 1881. He is now living in Paris. In an interview published in the *Musical Standard*, September 12, 1912, Enesco gives following brief sketch of his career: "I was born in Roumania, but when seven years old was studying in Vienna and incidentally composing sonatas, rondos, and a good many other things. I learned harmony and counterpoint with Fuchs, and I studied violin with the younger Helmesberger. I took up piano, organ and cello and went on steadily with my composition. The father of Helmesberger took a deep interest in me. I became a violinist in one of the large orchestras of Vienna and when Helmesberger conducted a large choral society which sang all the great masses, I used to sit among the singers, studying the scores. . . . After years of study in Vienna, I came to Paris and after some trouble, because I was young and a foreigner, succeeded in entering the Conservatory, where I had Massenet for one of my teachers."

*First performed in Minneapolis, Sunday, Dec. 29, 1912 (Popular Concert), and repeated shortly after at a Friday evening concert.
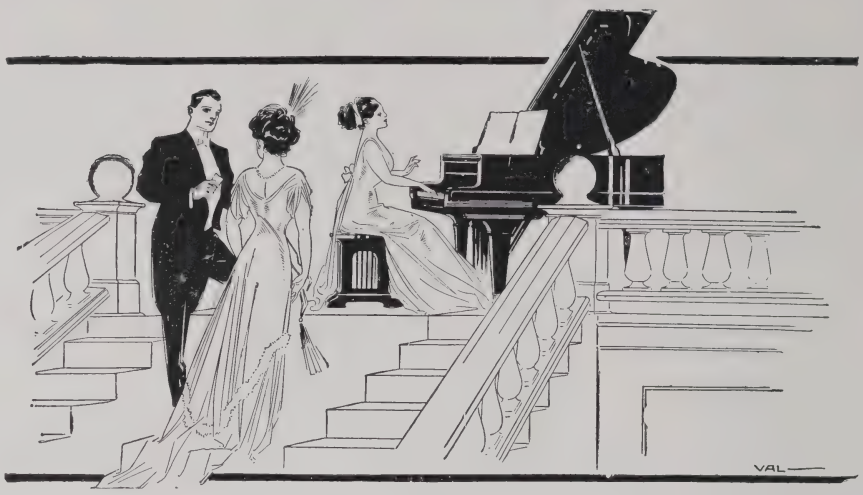


*Illustration by Courtesy of Lyon & Healy*

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> Ere the true instrument had come about,
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Friday Evening, November 5, 1915, at 8:15

Soloist: CORNELIUS van VLIET, Violoncello

### Program

1 *Comedy Overture, Op. 53 . . . . . *Weingartner*

2 *Symphony No. 2, in B minor . . . . . *Borodin*

I Allegro
II Prestissimo
III Andante
IV Allegro

INTERMISSION

3 Concerto for Violoncello and Orchestra, in C major, Op. 20 . *d'Albert*

I Allegro moderato
II Poco tranquillo
III Allegro vivace

(The three movements are played without pause)

4 Tone Poem—"Finlandia," Op. 26, No. 7 . . . . *Sibelius*

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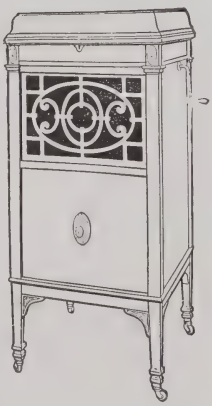
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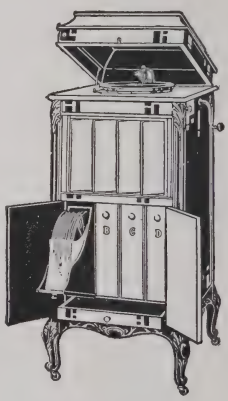
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Soloist: LOUIS GRAVEURE, Baritone

### Program

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|---|---|---|
| 1 | "Americana:" A Festival March of Homage (First time at these concerts) | *Emil Oberhoffer* |
| 2 | Overture to "Martha" | *Flotow* |
| 3 | Symphony No. 1, in C major, Op. 21 | *Beethoven* |
| 4 | Aria—"Eri tu," from "The Masked Ball" | *Verdi* |
| 5 | Air on the G String (Solo played by all the first violins) | *Bach-Wilhelmj* |
| 6 | "Humoresque" | *Dvorak-Oberhoffer* |
| 7 | Aria—"Vision Fugitive" from "Herodiade" | *Massenet* |
| 8 | "Autumn," Bacchanale, from Ballet "The Seasons" | *Glazounow* |

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Louis Graveure is one of the European artists who, through the fortunes of war, was prompted to come to this country. He is a native of Belgium and of noble birth. His early life he spent in England attending a celebrated boys' school and later finished his education in the great universities of France and Germany. His musical studies began at an early age, and have continued up to the present time. He has made a special study of the French songs and operatic arias in which he excels.

This is Mr. Graveure's first season in America. His first appearance will be at Aeolian Hall, New York, October 20, following which he comes direct to Minneapolis. Among the important engagements made for this artist is an appearance with the New York Philharmonic Orchestra.

It was probably Adam who first breathed the old saw

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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Second Popular Concert

Sunday Afternoon, October 31, 1915 at 3:30

Soloist: CORDELIA LEE, Violinist

### Program

| | | |
|---|---|---|
| 1 | "March Militaire," Op. 51, No. 1 | *Schubert* |
| 2 | Overture—"Carneval," Op. 92 | *Dvorak* |
| 3 | *Symphonic Suite, "Americana" | *Kolar* |
| 4 | **Symphony Espagnol, for Violin and Orchestra | *Lalo* |
| 5 | Valse Caprice | *Rubinstein* |
| 6 | a—Air de Ballet, for String Orchestra and Harp<br>b—Badinage | *Victor Herbert* |

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### CORDELIA LEE, Violinist

Soloist at the

SECOND POPULAR CONCERT

Cordelia Lee was born at Aberdeen, So. Dak., of Norwegian parentage. Her unusual musical talent prompted her parents to move to Minneapolis when she was ten years old and here she began her first serious study of the violin, under the direction of Heinrich Hoevel. At the end of four years she was taken to Prague where she studied three years with Sevcik, continuing her studies later with Thibaud, Kreisler and Ysaye and finally with Leopold Auer in St. Petersburg. Her first public appearance was with the Berlin Philharmonic Orchestra followed by a tour which embraced the principal continental cities including Vienna, Prague, Dresden, St. Petersburg, Moscow, Riga, Frankfurt on the Main and others, and the principal cities of Great Britain, especially London, where she is a great favorite. Miss Lee also spent part of one season touring in Asia. At the close of a concert given under the protection of the royal family of Russia, at St. Petersburg, she was decorated with the Russian order of the Red Cross surmounted by the royal crown of Russia.

This is Miss Lee's second appearance with the Orchestra at these Concerts, her first having occurred November 2, 1913.

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# SYMPHONY AND POPULAR CONCERTS

## Minneapolis Symphony Orchestra



EMIL OBERHOFFER
Conductor

## AUDITORIUM

THIRTEENTH SEASON
1915 — 1916

# TWELVE SYMPHONY CONCERTS



## FIRST CONCERT

Friday, October 22, 1915
at 8:15 P. M.

Soloist:
FRIEDA HEMPEL, Soprano

*PROGRAM*

1 *Schubert*—Symphony No. 10 in C major
2 *Mozart*—Aria, "Il re Pastore"
3 *Dvorak*—Scherzo Capriccioso Op. 66
4 *Bellini*—Aria, "Au' il la voce" from "Puritani"
5 *Liszt*—Symphonic Poem, "Tasso, Lamento e Trionfo"

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## SECOND CONCERT

Friday, November 5, 1915
at 8:15 P. M.

Soloist:
ARRIGO SERATO, Violin

*PROGRAM*

1 *Weingartner*—Comedy Overture, Op. 53
(First time in Minneapolis)
2 *Borodin*—Symphony No. 2 in B minor
(First time in Minneapolis)
3 *D'Ambrosio*—Concerto No. 1 in B minor
4 *Sibelius*—Tone Poem, "Finlandia," Op. 26

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## THIRD CONCERT

Friday, November 19, 1915
at 8:15 P. M.

Soloist:
JOHANNA GADSKI, Soprano

*WAGNER PROGRAM*

1 Eine Faust Overture
2 Aria, "Dich Theure Halle," from "Tannhauser"
3 Vorspiel to "Lohengrin," Act I
4 "Elizabeth's Prayer," from "Tannhauser"
5 "Siegfried" Idyl
6 "Siegfried's Death and Funeral March," from "Die Gotterdammerung"
7 (a) Vorspiel
(b) Isolde's Liebestod
(From "Tristan and Isolde")
8 Vorspiel to "Die Meistersinger"

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Programs above subject to change.

# TWELVE SYMPHONY CONCERTS

## FOURTH CONCERT

Friday, December 3, 1915
at 8:15 P. M.



Soloist:
OSSIP GABRILOWITSCH,
Piano

*PROGRAM*

1 *Beethoven*—Symphony No. 7, A major, Op. 92
2 *Weber*—Concertstueck in F minor; major Op. 79
3 *Weidig*—Symphonic Suite, Op. 46
   (a) Improvisationen
   (b) Romanze and Intermezzo
   (c) Finale
   (First time in Minneapolis)
4 *R. Strauss*—Burleske in D minor for Pianoforte and Orchestra
   (First time in Minneapolis)

---

## FIFTH CONCERT

Friday, December 17, 1915
at 8:15 P. M.



Soloist:
RICHARD CZERWONKY,
Violin

*TSCHAIKOWSKY PROGRAM*

1 Marche Slave
2 Symphony No. 4, in F minor
3 Concerto for Violin and Orchestra in D major
4 Fantasia: "Francesca di Rimini" (After Dante), Op. 32
   (First time in Minneapolis)

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## SIXTH CONCERT

Friday, December 31, 1915
at 8:15 P. M.



Soloist:
OLIVE FREMSTAD, Soprano

*PROGRAM*

1 *Brahms*—Symphony No. 2 in D major, Op. 73
2 *Schubert*—Song: "Die Allmacht"
3 *R. Strauss*—Tone Poem: "Death and Transfiguration"
4 *Wagner*—"Brunhilde's Immolation," from "Die Gotterdammerung"

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Programs above subject to change.



## SEVENTH CONCERT

Friday, January 14, 1916
at 8:15 P. M.

Soloist:
MORITZ ROSENTHAL, Piano

*PROGRAM*

1 *Berlioz*—Overture: "Benvenuto Cellini"
(First time in Minneapolis)

2 *Rachmaninow*—Symphony No. 2, in E minor

3 *Chopin*—Concerto in E minor for Pianoforte and Orchestra

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## EIGHTH CONCERT

Friday, January 28, 1916
at 8:15 P. M.

Soloist:
CORNELIUS VAN VLIET, Cello

*PROGRAM*

1 *Sinigaglia*—Overture to Goldini's Comedy: "Le Baruffe Chiozotti," Op. 32
(First time in Minneapolis)
2 *Chausson*—Symphony in B flat major, Op. 20
(First time in Minneapolis)
3 *D'Albert*—Concerto in C, for Cello and Orchestra
4 *MacDowell*—Second Suite (Indian), Op. 48
(a) Legend
(b) Love Song
(c) Village Festival

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## NINTH CONCERT

Friday, February 11, 1916
at 8:15 P. M.

Soloist:
JULIA CLAUSSEN, Mezzo Soprano

*PROGRAM*

1 *David Stanley Smith*—Overture: "Prince Hal"
(First time in Minneapolis)
2 *Sibelius*—Symphony No. 1, in E minor
3 *Wagner*—"Senta's Ballad," from "The Flying Dutchman"
4 *Dohnanyi*—Suite, Op. 19
5 *Stenhammer*—"Margit's Ballad," from "Feast of Solhaug" (First time in Minneapolis)
6 *Suk*—Scherzo Fantastique, Op. 25

---

Programs above subject to change.

# TWELVE SYMPHONY CONCERTS

## TENTH CONCERT



Friday, March 10, 1916
at 8:15 P. M.

Soloist:
HAROLD BAUER, Piano

*BEETHOVEN PROGRAM*

1 Overture to "Coriolanus," Op. 62

2 Symphony No. 3 in E flat major (Eroica), Op. 55

3 Concerto No. 5 in E flat (Emperor), Op. 73

---

## ELEVENTH CONCERT



Friday, March 17, 1916
at 8:15 P. M.

Soloist:
KATHLEEN PARLOW, Violin

*PROGRAM*

1 *Liszt*—A "Faust" Symphony
(Male Chorus and Tenor Soloist Assisting)

2 *Bruch*—Concerto No. 1 in G minor for Violin and Orchestra, Op. 26

3 G. *Schumann*—Overture: "Springtime of Love," Op. 28

---

## TWELFTH CONCERT



Friday, March 31, 1916
at 8:15 P. M.

Soloist:
JULIA CULP, Contralto

*PROGRAM*

1 *Bach-Abert*—Choral and Fugue
2 *Monteverdi*—Aria: "Il Lamento d'Arianne," from "Arianne"
3 *Mozart*—Symphony in C major (Jupiter)
4 *Beethoven*—Song: Adelaide (Orchestration by Schoenberg)
5 *Carpenter*—Suite: "Adventures in a Perambulator"
(First time in Minneapolis)

---

Programs above subject to change.

## SUNDAY AFTERNOON POPULAR CONCERTS
(First Series of Seven)



### FIRST CONCERT
Sunday, October 24, 1915
at 3:30 P. M.

Soloist:
LOUIS GRAVEURE, Baritone

*PROGRAM*

1 *Flotow*—Overture to "Martha"
2 *Beethoven*—Symphony No. 1 in C major, Op. 21
3 *Verdi*—Aria: "Eri Tu," from "Ballo in Maschera"
4 *Bach-Wilhelmj*—Air on the G string
(Played by all the First Violins)
5 *Dvorak*—Humoresque
6 *Massenet*—Aria: "Vision Fugitive," from "Herodiade"
7 *Glazounow*—Bacchanale: "Autumn," from Symphonic Tableau, "The Seasons"

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### SECOND CONCERT
Sunday, October 31, 1915
at 3:30 P. M.

Soloist:
CORDELIA LEE, Violin

*PROGRAM*

1 *Schubert*—March Militaire
2 *Dvorak*—Overture: "Carneval," Op. 92
3 *Kolar*—Symphonic Suite: "Americana"
(First time in Minneapolis)
4 *Lalo*—"Spanish Symphony," for Violin and Orchestra
5 *Rubinstein*—Valse Caprice
6 *Herbert*—Scene de Ballet
7 *Herbert*—Badinage

---



### THIRD CONCERT
Sunday, November 7, 1915
at 3:30 P. M.

Soloist:
HELEN BROWN READ,
Soprano

*PROGRAM*

1 *Svendsen*—Coronation March
2 *Rossini*—Overture: "La Gazza Ladra"
3 *Liszt*—Symphonic Poem: "Les Preludes"
4 *Wagner*—"Elsa's Dream," from "Lohengrin"
5 *Reger*—Ballet Suite
6 *Bennet*—"Eventide," for Strings and Harp
7 *Bruch*—Aria: "Ave Maria," from "Cross of Fire"
8 *Strauss*—Waltz: "Autumn Roses"

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Programs above subject to change.

## SUNDAY AFTERNOON POPULAR CONCERTS
(First Series of Seven)

### FOURTH CONCERT



Sunday, November 14, 1915
at 3:30 P. M.

Soloist:
ALINE VAN BARENTZEN,
Piano

*PROGRAM*

1 *Schubert*—Overture: "Rosamunde"
2 *Lalo*—Suite: "Namouna"
(First time in Minneapolis)
3 *Liszt*—Concerto in E flat
4 *Boccherini*—Minuet for String Orchestra
5 *Dvorak*—"In the Spinning Room"
6 *Wolf*—Italian Serenade
(First time in Minneapolis)
7 *Grieg*—"March of Homage," from "Sigurd Jorsalfar"

### FIFTH CONCERT



Sunday, November 21, 1915
at 3:30 P. M.

Soloist:
CYRENA VAN GORDON,
Contralto

*PROGRAM*

1 *Bonvin*—Festival Procession
(First time in Minneapolis)
2 *Auber*—Overture: "Masaniello"
3 *Massenet*—Suite: "Scenes Pittoresques"
4 *Tschaikowsky*—Aria: "Farewell ye Forests," from "Joan d'Arc"
5 *Gounod*—Ballet Music from "Faust"
6 *Saar*—Chanson d'Amour
7 *Gounod*—Cavatina, from "Queen of Sheba"
8 *Liszt*—Polonaise in E

### SIXTH CONCERT



Sunday, November 28, 1915
at 3:30 P. M.

Soloist:
GEORGE KLASS, Violin

*PROGRAM*

1 *Weber*—Overture to "Oberon"
2 *Dvorak*—Symphony: "From the New World"
3 *Bruch*—Concerto in G minor
4 *Strauss*—Waltz: "On the Beautiful Blue Danube"

Programs above subject to change.



## SEVENTH CONCERT

Sunday, December 5, 1915
at 3:30 P. M.

Soloist:
LEONORA ALLEN, Soprano

*PROGRAM*

1 *Lacomb*—Gypsy March
2 *Suppe*—Overture: "Lovely Galathea"
3 *D'Indy*—Poem: "Wallenstein's Camp"
4 *Leoncavallo*—"Ballatella" from "Pagliacci"
5 *Schubert*—Theme and Variations: "Death and the Maiden," String Orchestra
(First time in Minneapolis)
6 *Liszt*—Hungarian Rhapsody No. 2
7 *Georges*—"Hymn to the Sun"
8 *Wolf-Ferrari*—Two Intermezzos, from "Jewels of the Madonna"

Program above subject to change.

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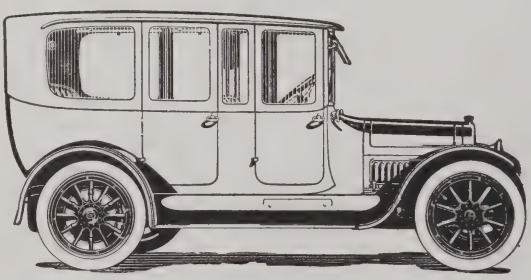
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## Soloist: CORNELIUS VAN VLIET, Violoncello

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## PROGRAM

1 *Merry Overture, Op. 53 . . . *Weingartner*

2 A Dance Rhapsody . . . . *Delius*

3 *Symphony No. 2, in B minor . . . *Borodin*

I Allegro
II Scherzo: Prestissimo
III Andante
IV Allegro
(The last two movements played without pause)

INTERMISSION

4 Concerto for Violoncello and Orchestra, in C major, Op. 20 *d'Albert*

I Allegro moderato
II Andante con moto
III Allegro vivace
(The three movements played without pause)

5 Tone Poem—"Finlandia," Op. 26, No. 7 . . *Sibelius*

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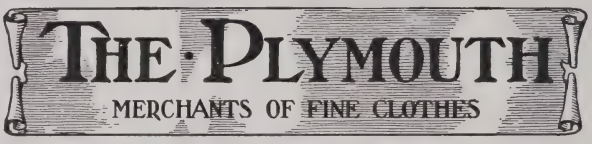
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# Program Notes

## 1 A Merry Overture, Op. 53

*Felix Weingartner*
(1863- )

Felix Weingartner, Edler von Munzberg, born at Zara, Dalmatia, June 2, 1863; lives in Vienna. "This is Mr. Weingartner's latest work," writes W. H. Humiston, "and the score has only just been printed. Its German title is 'Lustige Ouverture.' It may be of interest to the student to know that the score, like all of the composer's more recent works, is printed with all parts for the transposing instruments printed as non-transposing instruments; in the key of the movement. This simplifies the reading of the score, but takes away the distinctive 'look,' for example, of the clarinets and the horns.

"The work itself does not require a detailed analysis. The principal subject, first given to cellos, is a curious alternation of major and minor (the key of the work is C major). The second subject is an ingratiating melody for the clarinet (in G major), and later a waltz melody is heard, which is also first given to the cellos; then a quick march movement, all the themes being characterized by jollity and gayety."

The work is scored for the following instruments: Two flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, tuba, timpani, small drum, bass drum, triangle, harp and strings.

In a program of the Boston Symphony Orchestra, Philip Hale gives the following brief sketch of the career of the composer.

"Weingartner's father died when the boy was four years old, and his mother took him to Graz, where he studied in the Gymnasium and took lessons in composition of W. A. Remy, whose real name was Wilhelm Mayer. He began to compose at an early age. His first pianoforte pieces were published at Hamburg in 1880. The next year he went to Leipsic as a student of philosophy, but he soon devoted himself wholly to music. He studied at the Leipsic Conservatory until 1883. The Austrian Government gave him a purse, and in 1883 he went to Weimar. Liszt had become interested in him the year before. Weingartner's opera 'Sakuntala' was produced at Weimar, March 23, 1884, and in that year he was called as conductor of the opera to Konigsberg. He was conductor at Dantzic (1885-87), Hamburg (1887-89), and Court Conductor at Mannheim (1889-91). In 1891 he was called to Berlin as Kapellmeister of the Royal Opera and conductor of the Symphony concerts of the Royal Orchestra. In 1898 he resigned from the Opera, but retained his position as leader of the Symphony concerts, and moved to Munich, where he conducted the Kaim concerts.

"In 1908 he succeeded Gustav Mahler as director of the Vienna Court Opera. He has resigned this position, but he is still conductor of the Vienna Philharmonic concerts.

## 2 A Dance Rhapsody

*Frederick Delius*
(1863- )

No composer has more closely approached being a cosmopolitan in art than Frederick Delius. He was born at Bradford, in Yorkshire, England, in 1863, the son of German parents who became naturalized. As a child, his ambition was to become a musician, and as a boy he acquired quite a proficiency on the violin, but his general musical studies were mostly self-conducted until he grew to manhood. His father, a merchant, was opposed to a musical career for his son and when the young man was twenty he came to this country and for a time managed an orange plantation in Florida, where he "studied music and nature." While here he spent most of his free time composing, but was wise enough to destroy these early efforts. After several years of cultivating oranges, Delius determined to devote himself exclusively to music, went to Leipzig, where he met Grieg, and studied under Jadassohn and Reinicke. Since 1888 he has resided in France, either in Paris or in the small village of Grez-sur-Marne. Previous to his settling in France he spent some time in Norway, attracted by Grieg, for whom he had formed a great friendship.

Though his music has been more often performed in Germany than elsewhere, he is generally regarded as belonging to the younger group of English composers.

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In a London *Musical Times* of recent issue, Delius has an enthusiastic champion in a writer named Philip Heseltine, who says: "Delius's position in the musical world of today is one of curious isolation; he has ever held aloof from the great public, and it is scarcely surprising that he is regarded with a certain bewilderment as a mysterious, enigmatic, albeit very arresting figure. Vagueness of nationality is a source of mystification to many; and, from the point of view of the public, there are many other puzzling things about this composer. He is fifty years old, yet he holds no official position in the musical life of the country. He never gives concerts or makes propaganda for his music. He never conducts an orchestra or plays an instrument in public. * * * There is an elusiveness about much of his music, which perhaps renders it for those unaccustomed to his idiom more difficult to grasp at a first hearing than works of a far greater technical complexity * * *. As one prominent English writer on musical subjects phrases it: 'The melody, harmony and orchestration of his works are one and indivisible. The ideas are not merely orchestrated; the orchestration, that is, is not merely the clothing of the ideas, but part of their very tissue.' This characteristic of his compositions is probably due to his method of always writing in full score instead of sketching for the piano first and afterwards transposing for the orchestra."

It is only within the past three years that the name of Delius has appeared on symphony programs in this country, but so far as the editor can find, this is the first occasion that "A Dance Rhapsody" has been performed in America. The principal theme of this composition has the character of an Irish, or possibly, old English, dance, the treatment being somewhat in the nature of symphonic variations. Following a short introduction of twenty-four bars marked *Lento,* 2-4 time, the theme proper, or dance, is announced by the oboe over an accompaniment of bassoon and lower strings, *pizzicato,* following which it is tossed from one section of the orchestra to the other, *Vivo* being the prevailing tempo.

The score of "A Dance Rhapsody" calls for three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets, bass clarinet, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, one tuba, timpani, tambourine, triangle, cymbals, harp and the usual strings.

## 3 Symphony No, 2, in B minor — *Alexander Borodin*

(1834-1887)

A glance at the orchestra's repertoire as printed in last season's bound volume of programs reveals that this is the first time a symphony by this composer of the New Russian School, which began with Cui, Balakirew, Rimsky-Korsakow, Moussorgsky and Balakirew, appears on one of these programs. The only important composition by which he has, so far, been known here, is his "A Sketch of the Steppes of Central Asia."

Borodin's Symphony in B minor was written during the years 1871-77 and was first performed at Petrograd, February 14, 1877, Eduard Napravnik being the conductor.

A better understanding of the Second Symphony can be gained by a short review of the history of some of his earlier works. His first Symphony was begun in 1862, completed in 1867, and first performed in 1869 at Petrograd, under the direction of Balakireff. "Borodin then wrote a few songs, and worked on an opera," writes Philip Hale, "with a libretto based on Mey's drama, 'The Betrothed of the Tzar,' but the subject finally displeased him, and he put the work aside, although it was far advanced. Then Stassoff furnished him with the scenario of a libretto founded on an epic and national poem, the story of Prince Igor. This poem told of the expedition of Russian princes against the Polovtski, a nomadic people of the same origin as that of the Turks, who had invaded the Russian Empire in the twelfth century. The conflict of Russian and Asiatic nationalities delighted Borodin. He began to write his libretto. He tried to live in the atmosphere of the by-gone century. He read the poems and the songs that had come down from the people of that period; he collected folk-songs even from Central Asia. At the end of a year he was profoundly discouraged. His friends said to him: 'The time has gone by to write operas on historic or legendary subjects; today it is necessary to treat the modern drama.' When any one deplored in his presence the loss of so much precious material, he replied that this material would go into a

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second symphony. He began to work on this symphony and the first movement was completed in the autumn of 1871." The work was then interrupted by the composing of the music for an operatic ballet, "Mlada," written at the request of the director of the Russian opera and partly by his resuming work on his opera, "Prince Igor." It appears that Borodin completed his symphony by 1876 and it was first performed, as previously stated, in 1877.

With reference to the foregoing paragraph the subject matter of the symphony appears explained by what a prominent Russian critic, writing of the first performance, said: "Hearing this music you are reminded of the ancient Russian knights in all their awkwardness and also in all their greatness. There is heaviness even in the lyric and tender passages." But from Stassoff we learn that Borodin had these very knights in mind. "Like Glinka, Borodin is an epic poet. He is not less national than Glinka, but the Oriental element plays with him the part it plays for Glinka, Dargomijsky, Balakireff, Moussorgsky, Rimsky-Korsakow. He belongs to the composers of program music. He can say with Glinka: 'For my limitless imagination I must have a precise and given text.' Of Borodin's two symphonies the second is the greater work, and owes its force to the maturity of the composer's talent, but especially to the national character with which it is impregnated by the program. The old heroic Russian form dominates it as it does 'Prince Igor.' Let me add that Borodin himself often told me that in the *Adagio* he wished to recall the songs of the Slav *bayans* (a kind of troubadours); in the first movement the gatherings of Russian princes; and in the *Finale,* the banquets of the heroes to the sound of the *guzla* (a musical instrument of the Russian people) and the bamboo flute in the midst of the rejoicing crowd. In a word, Borodin was haunted when he wrote this symphony by the picture of feudal Europe and tried to paint it in this music."

The symphony is scored for three flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three timpani, bass drum, cymbals, triangle, tambourine, harp and the usual strings.

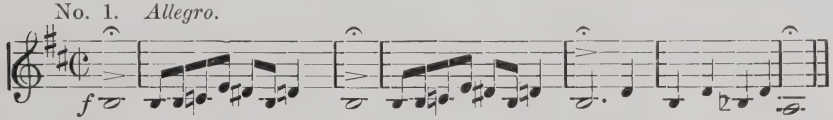
On the title page of the score appears the statement that this symphony was edited by Rimsky-Korsakow and Glazounow.

Following analysis is taken from a program of the Chicago Symphony Orchestra on the occasion of its first performance by that organization last season.

## FIRST MOVEMENT
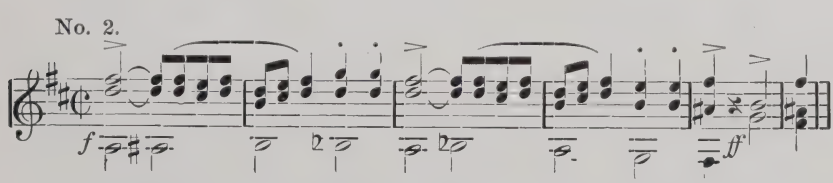
I. The first movement (*Allegro,* B minor, 2-2 time), opens at once with a subject of vigorous, almost brutal, energy given out by the strings in unison, the bassoons and horns reinforcing every alternate measure.

No. 1. *Allegro.*




This theme is, so to speak, the motto of the whole first movement, and is heard in some form or other in every section of it. After ten measures of this subject have been presented, another division *(Animato assai)* is announced by the woodwind.

No. 2.




These two contrasted ideas alternate, and eventually lead into the second subject (*Poco Meno Mosso,* 3-2 time), the expressive melody being first brought forward in the violoncellos and later by the woodwind.

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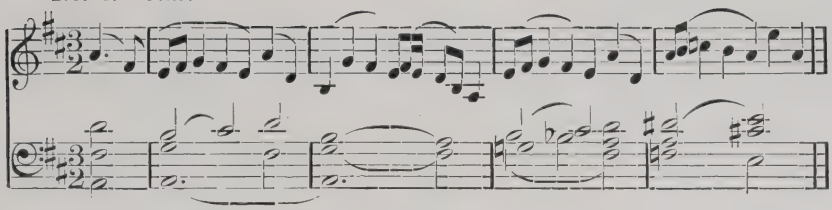
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No. 3. *Cello.*

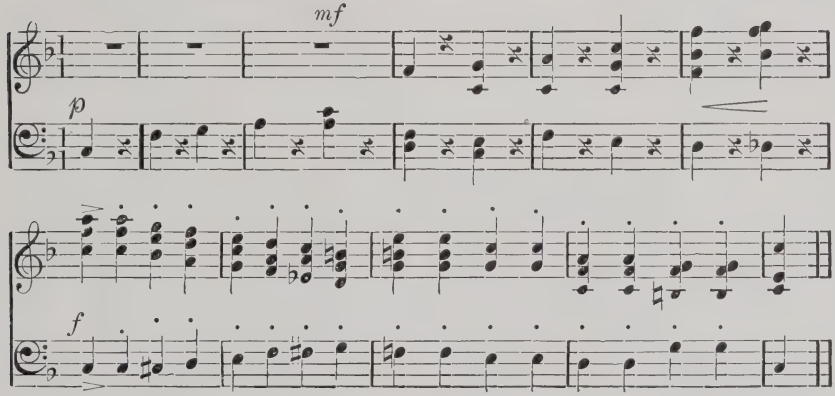


The second subject is short; after sixteen measures have been presented the forceful first theme is heard again by the full orchestra and the Development section of the movement has begun. Later the time changes from 2-2 to 3-2, but the "motto" theme is still uppermost, although there is also associated with it a development of the first measure of the second subject. After a lengthy working out of this material a pedal point—notice here the inexorable rhythm of the drum—leads to the Recapitulation, *fortissimo.*. The subjects are presented with certain modifications as to length and instrumentation, but are otherwise easily recognizable. A coda *(Animato assai)* is built on the "motto" theme, which, insistent on having the last word, finally brings the movement to a vigorous conclusion.

## SECOND MOVEMENT.

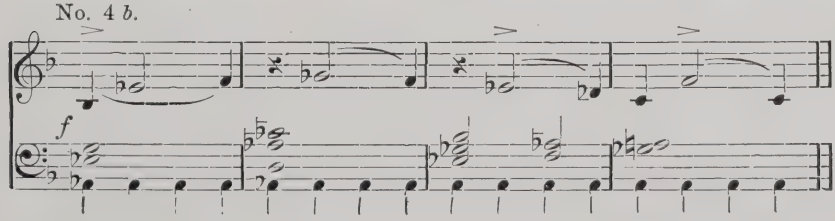
II. The second movement, a Scherzo (*Prestissimo,* F major, 1-1 time), has its subject preceded by a few introductory measures, in which the iterated notes of the first and second horn foreshadow the frolicsome spirit of the whole. The bustling principal theme

No. 4 *a. Prestissimo.*

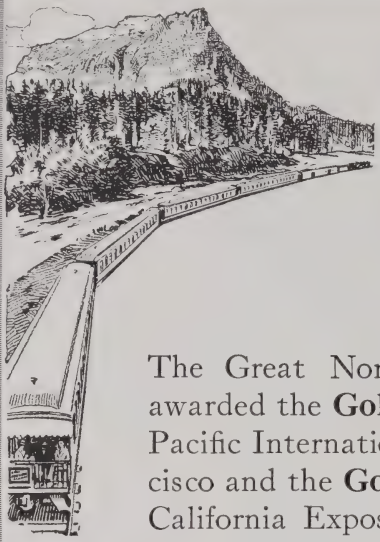



is soon followed by a new idea presented in a syncopated unison by all the strings.

No. 4 *b.*




This alternates with the first theme until the trio *(Allegretto)* is reached. Here the time changes to 6-4 and an artless melody appears in the oboe



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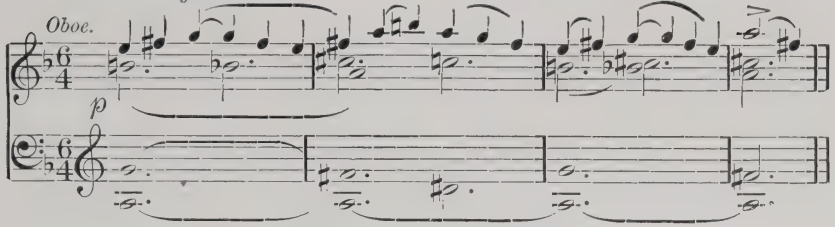
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No. 5. *Allegretto.*

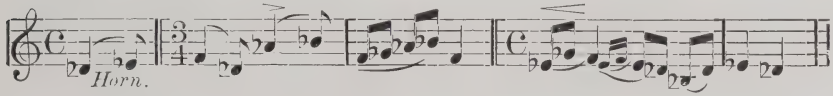



to be repeated by the clarinet, a triangle and harp striking in on each alternate half of every measure. The remainder of the trio is occupied with the working out of this material, following which the entire first part of the movement is repeated without change, a coda bringing the movement to a *pianissimo* conclusion.

## THIRD MOVEMENT.

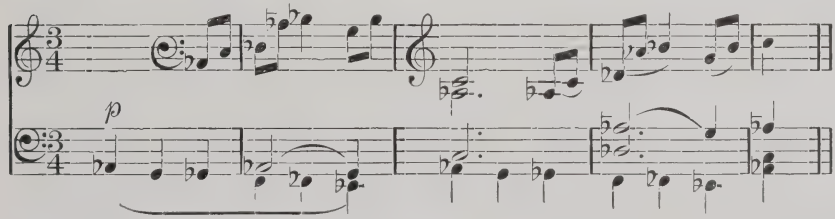
III. The third movement (Andante, D-flat major, 4-4 time), opens with four introductory measures in which a solo clarinet to the accompaniment of a harp calls the listener to attention. Immediately there is heard the plaintive melody in which a horn breathes forth the song of the old Slavonic troubadours.

No. 6. *Andante.*




The first two measures of this theme are given important development in the course of the movement. Soon there is a *tremolo* in the strings *(Poco animato)* and a modification of the opening melody is heard in different woodwind instruments and the horns. Following this comes a change of mood (*Poco piu animato,* 3-4 time) and a new idea is presented in the strings with a curious chromatic progression in the bass which is afterward re-echoed in different divisions of the harmony.

No. 7. *Poco piu animato.*

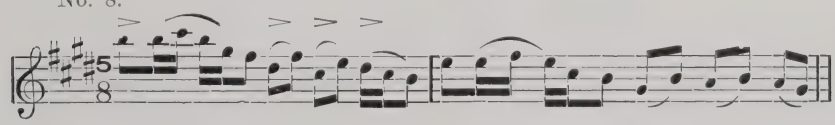



After a climax has been reached, the opening theme returns, given out by the strings, and the movement ends with the little solo for the clarinet with which it had begun.

## FOURTH MOVEMENT.

IV. The finale (*Allegro,* B major, 3-4 time) follows without pause. This movement is written in sonata form, its principal subject being preceded by an Introduction seventeen measures long, in which the rhythmical character is foreshadowed in the strings. The theme enters *(forte)* in the full orchestra, being written in 5-4 time, a time peculiar to many Russian folksongs.

No. 8.



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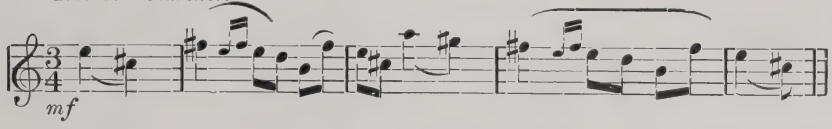
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This having been heard at some length the second subject, a less boisterous melody, is given out by the clarinet,

No. 9. *Clarinet.*




followed by the flute and oboe, with a piquant accompaniment in the harp and strings.

The Development is devoted first to a working out of the principal theme commencing *(Lento)* in the three trombones and tuba, this being followed by a lively presentation of it in the strings and woodwind. Succeeding this is a development of the second subject, first, in a vigorous fashion in all the strings, and later in the full orchestra. The Recapitulation is preceded by the same introductory material that had ushered in the opening portion of the movement.

Alexander Porphyrievich Borodin was born at Petrograd, November 12, 1834, and died there February 27, 1887. He was the son of a Prince of Imeretia and brought up by his mother, who gave him every educational advantage. In boyhood he showed great love of music, and still more marked aptitude for science. He chose the medical profession and served two years in a military hospital. From 1859 to 1862 he studied abroad, and soon after his return, at the early age of twenty-eight, was appointed assistant professor of chemistry at the Academy of Medicine, Petrograd. In 1862, Borodin met Balakirev, whose enthusiasm rekindled his own former love of music and gave it a more serious intention. He now became one of Balakirev's most fervent disciples, and devoted all his leisure to the study of harmony and composition. Henceforth, he engaged in that strenuous endeavor to serve two masters, which probably accounted for his comparatively early death. He made his mark in the world of science no less clearly than in that of art, leaving not only numerous important treatises on chemistry, but taking an active part in founding the School of Medicine for Women, where he lectured from 1872 until the day of his death.

Borodin played the piano and 'cello tolerably well; adored Mendelssohn's chamber-music, knew little of Beethoven; nothing of Schumann; and—having spent his life in the capital—was not versed in the Russian folk-music as were Rimsky-Korsakow and Moussorgsky. Intercourse with Balakirev revolutionized his views and aims. Like Glinka, he realized his powers and nationality simultaneously.

## 4 Concerto for Violoncello and Orchestra, C major, Op. 20

*Eugen d'Albert*
(1864- )

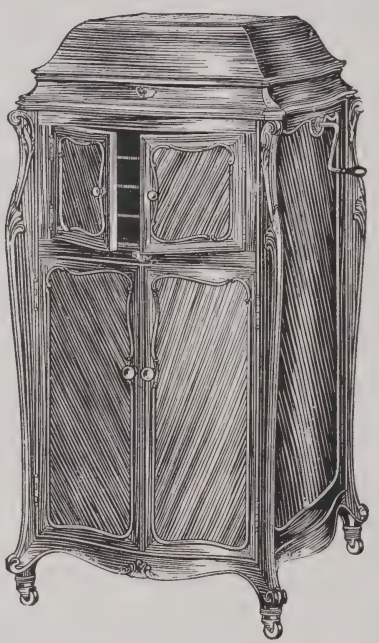
Eugen d'Albert, best known as one of the greatest living pianists, was born in Glasgow and was the son of a German father with a French name. As a youth he gained great prominence as a piano virtuoso, a position which has rather overshadowed his notable achievements as a composer. Besides many important pieces for piano and orchestra d'Albert has written nine operas. His only concerto for violoncello, played this evening, was written early in the present century. It is dedicated to Hugo Becker, the distinguished German violoncellist, who played it in this country during his concert tour in 1900.

The score embraces three connected movements. After a brief introduction the first movement, *Allegro,* C major, 4-4 time, begins with a theme given out first by the solo instrument and then repeated by the orchestra. Two other themes follow, both being announced by the solo instrument—the second in 3-4 time and the third in 4-4 time. The movement concludes with a reminiscence of the introduction, leading thence over into the second movement, *Andante con moto,* A major, 3-4 time, which is developed chiefly from a theme given out by the orchestra and worked up forthwith by the solo instrument. In the last movement, *Allegro vivace,* C major, 6-8 time, a spirited theme is developed by the solo instrument and the

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orchestra alternately, following which the former falls into recollections of the foregoing material, the concerto coming to a close with reminiscences of the first movement and its introduction.

## 5 Tone Poem, "Finlandia," Op. 26, No. 7 — *Jean Sibelius*

This tone-poem was composed in 1894, and according to a statement made in the program book of the Russian Symphony Society, when that organization played the work, December 30-31, 1905, "Finlandia" "records the impressions of an exile's return home after a long absence."
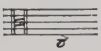
The first performance in America of Sibelius' composition was at a Metropolitan Opera House Concert in New York, December 24, 1905. The thematic material of "Finlandia" suggests in places a folk-song origin. Sibelius has declared, however, that the themes are his own. "Like Glinka," wrote Mrs. Rosa Newmarch, author of "Jean Sibelius, a Finnish Composer" (1906), "Sibelius avoids the crude material of the folk-song; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk melodies. So far I have never used a theme that is not of my own invention. Thus the thematic material of "Finlandia" and "En Saga" is entirely my own.'"
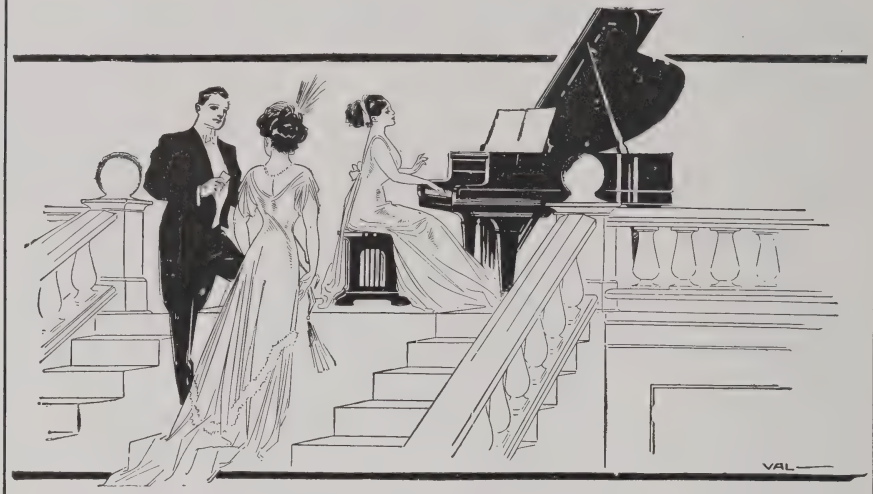
"Finlandia" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle and strings. It opens, *Andante sostenuto,* with an introductory section for the brass. This is followed by a phrase for the woodwind, succeeded, in its turn, by one for the strings, serious in character. *Allegro moderato.* The strings return to the theme which opened the work. This leads to the main movement, *Allegro, A flat major,* in which the principal subject is vigorously announced. A second theme is given out by the woodwind, to be taken up later by the strings. Suggestions of the first subject return and there are reminiscences of the opening measures of the work.



*Illustration by Courtesy of Lyon & Healy*

### *The Viola*

THE viola is an older instrument than the violin, and at the end of the 16th century it possessed even the name—"violino" or "violon"—by which the violin is known today. It was in the 17th century that the latter instrument not only outstripped the viola in popularity, but deprived it of its original name. The viola is one-seventh in size larger than the violin, but some of the earliest instruments—those made by Gaspar di Salo in the 16th century, for instance—were much bigger. The instruments employed by players in the days of Bach and Handel were not only considerably smaller than di Salo's were, but even smaller than the violas which are in use to-day. The viola possesses four strings, tuned, like those of the violin, in fifths; but their pitch is a fifth lower than those of the latter instrument. Its lowest string is  which, in order to make its pitch clear to the lay reader, is given here in the bass clef; but viola players read their music in the alto clef: 




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EMIL OBERHOFFER, Conductor

## NEXT SYMPHONY CONCERT

Friday Evening, November 19, 1915, at 8:15

Soloist: JOHANNA GADSKI, Soprano

### Program

1 Overture to "Egmont," Op. 84 . . . . . *Beethoven*

2 Symphony No. 7, in A major, Op. 92 . . . . *Beethoven*

INTERMISSION

3 Aria—"Dich theure Halle," from "Tannhaeuser" . . *Wagner*

4 "Siegfried's Death and Funeral March," from "Die Goetterdaemmerung" *Wagner*

5 Prelude and "Isolde's Love-death," from "Tristan and Isolde" *Wagner*
Isolde: Mme. Gadski

Tickets, $2.50, $2.00, $1.50.
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Ticket Office at the Cable Piano Co., Nicollet at Eighth.



### JOHANNA GADSKI, Soprano

Soloist at the

NEXT SYMPHONY CONCERT

Johanna Gadski was born in Stettin, Germany, and there, when ten years old began the study of music. When twelve she sang in a concert at Stettin but her real debut was at the age of seventeen when she appeared in the title role of the opera "Undine," at Kroll's Theatre at Berlin. Her success resulted in a three years contract. This engagement was followed by concert tours through Germany and Holland and appearances at the Royal Opera in Berlin. Mme. Gadski was first heard in this country in 1895, appearing as Elsa, in "Lohengrin," her success in this role being little short of sensational. For several years she has been one of the most popular members of the Metropolitan Opera Co., of New York. Engagements at Covent Garden, London, and Bayreuth alternated with her engagements at the Metropolitan Opera House. In Munich her appearance in three "Ring" performances led to her being decorated by Prince Regent Luitpold with King Ludwig's Order for Art and Science—a rare distinction.

In her dual capacity of operatic prima donna and concert singer, she has won a lasting place in the hearts of the American music lovers. This will be her fourth appearance here with the Orchestra.

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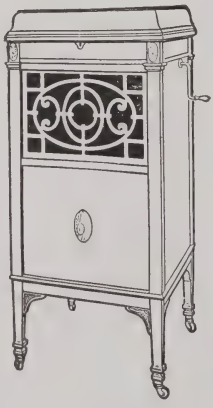
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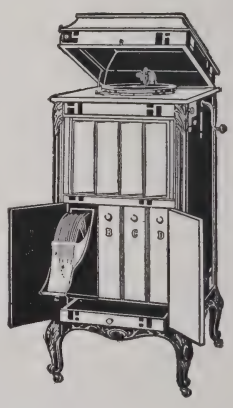
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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Third Popular Concert

Sunday Afternoon, November 7, 1915, at 3:30

Soloist: HELEN BROWN READ, Soprano

### Program

| | | |
|---|---|---|
| 1 | Coronation March | *Svendsen* |
| 2 | Overture to "La Gazza Ladra" | *Rossini* |
| 3 | "Les Preludes," Symphonic Poem No. 3 | *Liszt* |
| 4 | "Elsa's Dream," from "Lohengrin" | *Wagner* |
| 5 | *Prelude to Act II, from "Ingwelde" | *Schillings* |
| 6 | A Ballet Suite<br>a. Harlequin<br>b. Pierrot and Pierrette<br>c. Valse d 'Amour | *Reger* |
| 7 | Aria—"Ave Maria," from "The Cross of Fire" | *Bruch* |
| 8 | **a. Waltz<br>**b. Polonaise } from "Eugene Onegin" | *Tschaikowsky* |

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### HELEN BROWN READ, Soprano

Soloist at the

THIRD POPULAR CONCERT

Helen Brown Read, an American girl, born at Jacksonville, Ill., studied five years with Mme. Petri, of Dresden, and afterwards spent two years with Jean de Reszke in Paris, and with Oscar Seagle. In Chemnitz, Saxony, where, during two years she was a member of the municipal opera, she appeared in the leading soprano roles of "Lohengrin," "Faust," "Carmen," "La Boheme," "Der Freischuetz," "The Bartered Bride," and other operas. In England, where she spent two years, she appeared with the leading orchestras, as well as giving recitals in England, Scotland and Wales. Her London appearances were warmly praised by the critics.

The present is her first engagement with the Minneapolis Symphony Orchestra.

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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Fourth Popular Concert

Sunday Afternoon, November 14, 1915, at 3:30

Soloist: ALINE VAN BARENTZEN, Piano

### Program

| | | |
|---|---|---|
| 1 | Overture to "Rosamunde" | *Schubert* |
| 2 | *Suite—"Namouna" | *Lalo* |
| 3 | Concerto for Pianoforte, No. 1, in E-flat major | *Liszt* |
| 4 | Minuet for String Orchestra | *Boccherini* |
| 5 | Character Piece, "In the Spinning Room" | *Dvorak* |
| 6 | *Italian Serenade | *Hugo Wolf* |
| 7 | March of Homage, from "Sigurd Jorsalfar" | *Grieg* |

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### ALINE VAN BARENTZEN, Piano

Soloist at the

FOURTH POPULAR CONCERT

Aline van Barentzen was born at Sommerville, Mass., but was taken to Paris when a year old and has spent the greater part of her youthful life abroad.

When three years of age she received her first piano lessons from her mother and when six, she was accepted as a pupil at the Paris Conservatoire, graduating at the age of twelve with the distinction of being the youngest pupil and first American to win the Grand Prix for Piano.

From Paris she went to Berlin where she attended the Royal Academy as a pupil of Ernest von Dohnanyi, the Hungarian pianist and composer. Her orchestral engagements abroad include appearances with the Bluethner Orchestra, of Berlin, and the Colonne Orchestra in Paris, besides recitals in London and the important continental cities. Her American debut was made at the Metropolitan Opera House in New York, January 1914, at one of the Sunday afternoon concerts of the opera orchestra.

Miss van Barentzen is making her first American tour this season, beginning with her engagement here.

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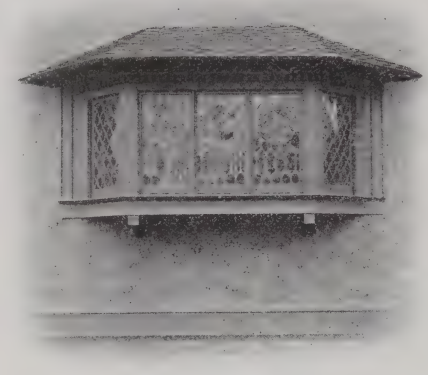
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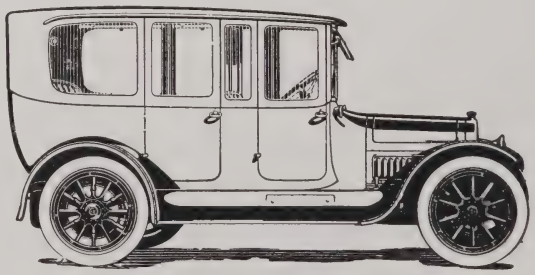


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Friday Evening, November 19, 1915, at 8:15

## Soloist: JOHANNA GADSKI, Soprano

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### PROGRAM

1 Overture to "Egmont," Op. 84 . . . . *Beethoven*

2 Symphony No. 7, in A major, Op. 92 . . . *Beethoven*

I Poco sostenuto—Vivace

II Allegretto

III Presto

IV Allegro con brio

### INTERMISSION

3 "Waldweben," from "Siegfried" . . . . *Wagner*

4 *"Brunnhilde's Awakening," from "Siegfried" . . *Wagner*

Brunnhilde: Mme. Gadski

5 "Siegfried's Funeral March," from "Die Goetterdaemmerung" *Wagner*

6 Prelude and "Isolde's Love-death," from "Tristan and Isolde" . . . . . *Wagner*

Isolde: Mme. Gadski

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NOTE: The length and character of this program precludes the granting of encores.

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# Program Notes

## 1 Overture to "Egmont," Op. 84 — *Ludwig van Beethoven* (1770-1827)

Beethoven's incidental music to Goethe's tragedy, "Egmont," was composed in 1809-1810, twenty-two years after the play had been produced. Beethoven undertook the task of writing incidental music to the tragedy at the request of Hartel, manager of the Court theaters in Vienna, who desired to produce plays by Goethe and Schiller with music written by composers whose fame would add lustre to the presentation of such works. We read that Beethoven wanted to write a musical setting to Schiller's "William Tell," but this work was eventually assigned to Gyrowetz, a writer of much distinction in those days, and Beethoven was commissioned to provide the setting to Goethe's "Egmont." The first performance of this work took place at the Hofburg theater, Vienna, May 24, 1810.

In addition to this overture, Beethoven wrote the following incidental numbers: Four entr'actes, two songs for soprano—sung by Clarchen—two orchestral pieces—"Clarchen's Death" and a "Melodrama"—and a "Symphony of Triumph," which is the *Finale* of the work.

In order that this incidental music could be made available for concert performances, verses were composed with the object of setting forth the story of the play, and of connecting the different sections of the music. The best known of these are the verses written by Dr. Mosengeil and those composed by Bernay.

The overture is scored for two flutes (piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, timpanies and strings. The main body of the overture is preceded by an Introduction, *sostenuto ma non troppo,* F minor, 3-2 time. The theme with which this begins in the second measure is also suggested in the second theme of the *Allegro.* There are 24 measures of the slow introduction. The tempo then changes to *Allegro,* and the time to 3-4, the principal theme then appearing, four measures later, in the violoncellos. The second subject—note its resemblance to the first two measures of the Introduction—is in A flat major, and begins with a vigorous motive in the strings, followed by a quieter one in the woodwinds. The development is somewhat short, and is concerned only with the principal theme. An orthodox recapitulation follows, and the overture ends with a coda, the material of which is also that of the "Symphony of Triumph," with which the tragedy is brought to its conclusion.

## 2 Symphony No. 7, in A major, Op. 92 — *Ludwig van Beethoven*

Beethoven's seventh symphony was published in May, 1816, by Steiner, the score being a lithographed volume of 224 pages. On the second page of this volume there was a dedication to Count de Fries. A piano arrangement of the symphony Beethoven inscribed to the Empress of Russia, "with deepest respect." A year after its publication the seventh symphony came to a performance at a concert of the Philharmonic Society in London. In Paris the first complete performance of the work took place in 1829. St. Petersburg first heard it in 1840 and New York in 1843. As is the case in the other Beethoven symphonies, several definite interpretative purposes have been read into the seventh. Richard Wagner declared it to be the Apotheosis of the Dance, and Alberti, in the *Neue Berliner Musikzeitung,* discovered it to be an expression of German jubilation at being delivered from the yoke of France. Prod'homme collected other opinions. A writer in the *Gazette Musicale* (Paris) asserted that the symphony was intended to represent a rustic wedding with the following program: First movement—Arrival of the Villagers; Second—Wedding March; Third—Dance of the Villagers; Fourth—Feast and Revels. It was even declared that this program emanated from Beethoven himself. Joseph Louis d'Ortigue imagined that the *Allegretto* represented a procession in the catacombs, and Durenberg, less lugubriously inclined, believed it to be rather "the dream of a lovely odalisque." In the direct diction of the old saw: "You pays your money and you takes your choice." But you are not limited by this, for every hearer is at perfect liberty to form his own conclusion and advance his own theory. There is

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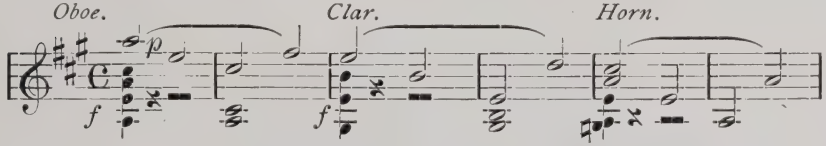
but one indisputable fact regarding Beethoven's seventh symphony, which is that it is beautiful and happy music. A really charming "program" of the seventh symphony, written by an anonymous author, is as follows: "To us it has always appeared as though there were some connection between the A major and 'Pastoral' symphonies; and if the latter shows us, in a series of tone-pictures, the blossoming of spring, the murmuring of the brook, the trembling of the earth under fructifying showers and the confident hope of the husbandman of his coming blessing, the A major symphony leads us into the joyous autumn, the rejoicings of the gleaners and vine dressers, who celebrate the reception of the blessing contained in the sheaves, grapes and fruit under the lindens and beeches, in the holiday to which they looked forward with joyous anticipation during the whole summer. True, in the midst of the merry scene there wanders, *Allegretto,* a lonely youth. Tears fill his eyes, and a low lamentation for lost love forces its way from his breast; but a troupe of merry maidens approaches him, and, while the others pass on their way, one whispers sweet words of hope into his ear: 'Dry yours tears; youth and hope beckon you. See! how beautiful is nature!' and the alluring flutes, oboes and shalms again summon all (*scherzo*) to the merry dance. Suddenly a brilliant ray of light meets all eyes. The sun bursts forth once again from behind dark clouds on the horizon, the hilltops glow in the evening red, the breath of God trembles in the beech-tops, heads are uncovered, eyes turn to Heaven and four voices begin the evening hymn, which is repeated in chorus from the full hearts of the grateful people. Then joy beckons again, and the dance melodies float out upon the air (*Finale*), and none stand idle. The ground trembles, joyous shouts sound through the merry din, and old and young are borne off in the mazes. For a long time some hesitate, and enter on the second quarter, until the power of the rhythm and the wild frolic draw everything into the whirlpool of joy."

The seventh symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

## FIRST MOVEMENT.

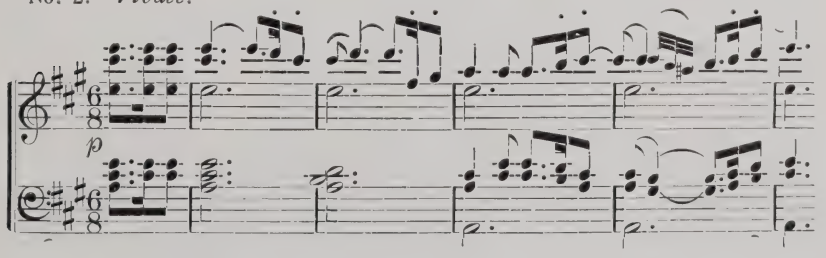
The first movement is preceded by a long introduction, *Poco sostenuto,* A major, 4-4 time, composed chiefly of the following placid theme sung by the woodwinds and strings:

No. 1. *Poco sostenuto.*




After several soaring scale passages in the strings and a few measures of hesitant questionings in the violins and woodwinds, the first flute announces this breezy, jaunty figure, *Vivace,* A major, 6-8 time:

No. 2. *Vivace.*



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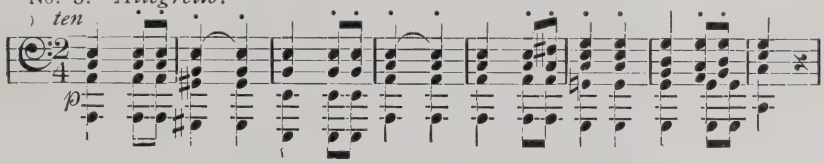
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And now there is scarcely a measure in the remainder of the first movement which does not throb with the same exhilarating rhythm; this theme, in fact, dominates the entire first movement.

## SECOND MOVEMENT.

The second movement, *Allegretto,* A minor, 2-4 time, is developed from this fundamental martial theme:

No. 3. *Allegretto.*

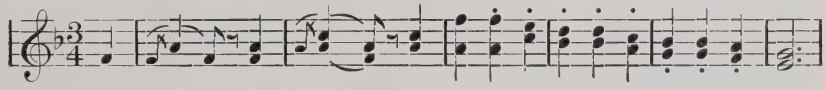



And although this elegiac A minor plaint is presently relieved by a consoling phrase in A major ("Dry your tears; youth and hope beckon you"), the steady, relentless tread of the march-rhythm is ever present.

## THIRD MOVEMENT.
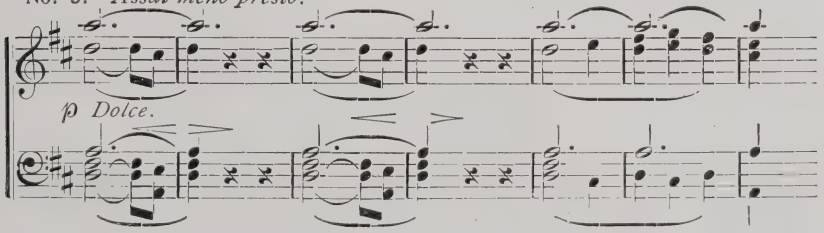
The third movement, *Presto,* F major, 3-4 time, opens with this limpid theme:

No. 4. *Presto.*



All is sunshine and rejoicing ("How beautiful is nature!"), and alluring flutes summon to the merry dance. In the midst of the gaiety "heads are uncovered, eyes turn to Heaven and four voices chant this evening hymn":

No. 5. *Assai meno presto.*




## FOURTH MOVEMENT.

The last movement, *Allegro con brio,* A major, 2-4 time, is built upon the following brisk theme, said to have been modeled upon a well-known Irish folk song, "Nora Creina," which Beethoven had edited as a vocal work for Thompson, the Edinburgh music publisher:

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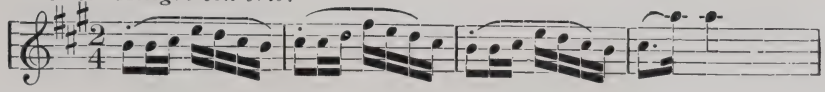
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No. 6. *Allegro con brio.*



The principal subjects having been presented, the exposition is repeated, and is followed by the development in which the principal subject largely figures. The recapitulation brings forward the material of the opening portion of the movement, and a remarkable coda, 124 measures long, succeeds it, culminating in an imposing climax which closes the work.

## 3 "Waldweben," from "Siegfried" *Richard Wagner* (1813-1883)

"In the second act of the third drama of the Nibelungen cycle," writes Philip H. Goepp, "is the recurring episode of Siegfried in the depths of the rustling forest, listening and replying to the song of the prophet bird. Siegfried has taken angry leave of Mime, who has lured him on near the cave of the dragon with the promise to teach him the lesson of fear.

"Siegfried lies outstretched under a linden tree and dreams of his father and mother; nothing moves or sounds but the subtle whisperings of the woods. As this swells and fills the scene, Siegfried's ear is held by the song of the forest birds (in flute, clarinet and oboe). He listens with growing interest to a bird in the branches above him. Wondering how he may learn some secrets of the bird, he cuts a reed and tries to imitate its song.

"When the reed fails, Siegfried tries his horn. Here the 'Waldweben' is broken by the fight with the dragon, Fafner, who appears in answer to the boy's challenge.

"When Siegfried has killed Fafner, a drop of the dragon's blood that he sucks from his hand enables him to understand the language of the birds. He learns again, amid the music of the forest branches, of the Niebelungen treasure, of the Tarnhelm and of the Ring, and following the bird's counsel descends into the cave. Once more a fierce scene intervenes: Siegfried kills the treacherous Mime. Once more Siegfried consults the bird, who tells him of the glorious bride sleeping on rocky fastness, guarded by fire: 'who fighteth the flames, wakens the maid, Brunnhilde wins for his own': and later 'who Brunnhilde awakes, winning the bride, no craven shall be; he only who fear has not known.' So Siegfried is sure of success and follows the guiding bird to the rocky mount,—the 'Brunnhildenstein.'"

## 4 Brunnhilde's Awakening, from "Siegfried" *Richard Wagner*

It will be recalled that in the last scene of "Die Walkuere" Wotan has ordained that Brunnhilde be banished from the sisterhood of the Valkyries for her attempted interference with the plans of the Gods in seeking to protect Siegmund from Hunding, and that she shall be changed from her high estate to mere mortality. To this end Wotan throws her into a deep sleep upon the mountain top, to be the prey of the first man who comes to awaken her. However, he makes the one concession that, "in order that no one but a hero may win her she may be encircled, while asleep, by a wall of magic fire."

The last act of Siegfried opens with this same scene and Brunnhilde is discovered lying at the foot of a fir tree, just as Wotan left her sleeping there.

Siegfried has passed the wall of fire and now finds the motionless maiden. He thinks her a warrior, but when he lifts the helmet and her long hair escapes its bondage, ripples about her in a golden flood, he starts back at the beauty revealed. Trembling, he sinks down with his head upon Brunnhilde's breast, for love has taught him the fear which Fafner, the dragon, could not inspire. But Siegfried soon looses again his newly found fear, and finally, with an ardent kiss rouses her who went to sleep a goddess and awakens a woman, with a woman's



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reluctance to surrender to love. The scene and music presented this evening begins at the point where Brunnhilde, awakened by Siegfried's kiss, greets "with solemn gesture of her upraised arms, her return to the sight of earth and heaven." After a few bars introduction she begins to sing:

*Brunnhilde:*
Hail, thou sunshine!
Hail, thou light!
Hail, thou loveliest day!
Long was my rest;
I rise from sleep.
Say, who is he
that wakes my sense?
Through the fire he thrust
that burns around the fell,
and he broke my defending helm:
Siegfried 'tis by whom I am waked.
Hail, ye gods all!
Hail, thou world!
Hail, ye glories of nature!
Unknit is now my sleep:
awake stand I:
Siegfried 'tis, who unwinds the spell.
O hail to her
who gave thee life!
Hail to earth,
thy fostering nurse!
But thy glance was to behold me;
for thee I was to awake!
*(Brunnhilde and Siegfried remain in radiant delight absorbed in mutual contemplation.)*
Siegfried! Siegfried!
Sanctified hero!
Thou wak'ner of life,
thou sovereign light!
O didst thou know,
lord of worlds,
how long thou'st had my love
Thou wert my object,
my aim wert thou!
I fostered thee
e'en before thou wert formed;
before thou wert born
I brought thee my shield.
So long loved I thee, Siegfried!
*(Siegfried: "My mother did not die then? Merely drooped she in sleep?")*
*Brunnhilde.*
Thou innocent child!
Thou wilt ne'er be charmed
by her image.
Thy self am I,
if thy pure spirit can love.
What thou dost want
well can I teach,
but wisdom only grew
when that I loved thee!
Oh Siegfried! Siegfried!
Sovereign light!
I loved thee always,
for I alone
sensed Wotan's intention:
the intention that I ne'er named
nor told of,
that I ne'er tested:
I only felt it;
for which I fought,
struggled and strove;
for which I flouted him
who had framed it;
for which I suffered
penance of sleep,
having never thought it,
but known it still!
Truly, that intention
'tis for thy solving!
was but that my love
should be thine!

*(Siegfried suddenly clasps her. Brunnhilde springs up, repulses him and moves away.)*
No god e'en has touched me!
As maiden ever, heroes revered me:
virgin hied I from Valhall!
Woe's me! woe's me!
Woe for the shame;
the shunless disgrace!
My wak'ning hero
deals me this wound!
He has burst my byrnie and helm;
Brunnhilde am I no more
My senses are swaying,
my wit forsakes:
shall all my wisdom 'scape me?
Dismallest blackness
dazes my sight.
My eves are blinded,
their light is lost.
Night veileth me.
In vaporous mist
foully upforces a grisly fear:
Horrors haunt me
and compass me round!
Sun illumed,
smileth this day
on my shame!
Oh Siegfried! Siegfried!
See how I dread!

*(Brunnhilde's face indicates that a sweet picture rises up in her mind, from the contemplation of which she meekly turns her gaze on Siegfried again.)*

Deathless was I,
Deathless am I,
deathless to sweet sway
of affection,
but deathless for thy good hap!
O Siegfried,
happiest hope of the world!
Life of the universe.
lordliest hero!
List, ah, list!
Leave me in peace!
Press not upon me
thy ardent approaches;
master me not
with thy conquering might!
Thy servant,
oh sully her not!
Saw'st e'er thy face
in a crystal flood?
Did it not gladden thy glance?
When into wavelets
the water was roused,
the brook's glassy surface
broken and flawed
thy face saw'st thou no more;
nought but ripples
swirling around!
So disturb me no more,
trouble me not!
Ever then thou wilt shine in me,
an image reflected;
fair and lovely my lord!
Oh Siegfried!
Light of my soul!
Love thyself
and leave me in peace:
destroy not thy faithful slave!

*English translation by H. and F. Corder.*

At last she is won by his wooing, although knowing that capitulation means the downfall of Walhalla and the doom of the Gods.

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## 5 Siegfried's Funeral March, from "Die Goetterdaemmerung" — *Richard Wagner*

Of all the excerpts, arranged in concert form from Wagner's triologue, "The Ring of the Niebelung," none is more impressive than the music connected with the death of Siegfried in "Die Goetterdaemmerung." In the words of Philip H. Goepp: "The music to which, in the last act of the last drama of the Niebelungen Ring, Siegfried's body is borne away, is more than a mere funeral march. It is charged with memories of the hero; it is a kind of epitome of epic on his career. In the telling of the story the elegy somehow turns to a pæan; at the high point grief has emerged into the glorification.

It is, as Lavignac put it, "a funeral oration without words."

"At the beginning of the march, Siegfried's vassals have raised the body and bear it in solemn procession over the rocky heights. As they reach the summit, the moon breaks through the clouds. Mists are slowly rising from the Rhine and fill the whole stage; whence the funeral procession has now disappeared; the stage is completely veiled during the remainder of the interlude."

The motives employed in this music are named by W. F. Apthorp in the following order: I.—The Volsung motive. II.—The Death motive. III.—The motive of the Volsung's Heroism. IV.—The motive of Sympathy. V.—The Love motive. VI.—The Sword motive. VII.—The motive of Glorification in Death. VIII.—The Siegfried motive. IX.—The motive of Siegfried, the Hero. X.—The Brunnhilde motive."

"Of all these," says Philip Hale, "the only one which keeps constantly recurring in one form or another is the Death-Motive, either in its original minor shape or else in the major mode as the 'Motive of Glorification in Death!'"

## 6 Prelude and "Isolde's Love Death," from "Tristan and Isolde" — *Richard Wagner*

Wagner's plot of "Tristan and Isolde" is derived from an old Celtic poem of the same name written by Gottfried of Strassburg, who lived in the Thirteenth Century, though Wagner has changed the narrative sufficiently to make it his own. Tristan is one of the most popular of legendary heroes and has been treated of by numerous writers, among them Tennyson, Matthew, Arnold and Swinburne.

Philip Hale gives the following data concerning Wagner's composing of this, probably, his most popular opera: "The thought of 'Tristan and Isolde' was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857; and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857; the second at Venice in March, 1859; the third at Lucerne in August, 1859." After many discouraging failures to secure a performance for his work, it was finally, through the influence of King Ludwig II of Bavaria, presented at Munich, June 10, 1865, under the direction of Hans von Buelow. Both the Prelude and the "Love-Death," however, were performed at concerts elsewhere before the production of the opera at Munich.

The Prelude has been described as "a sumptuously picturesque composition having much the same general form as the Prelude to 'Lohengrin'—working up through a long *crescendo* to a *fortissimo* climax, and then subsiding quickly to a *pianissimo*."

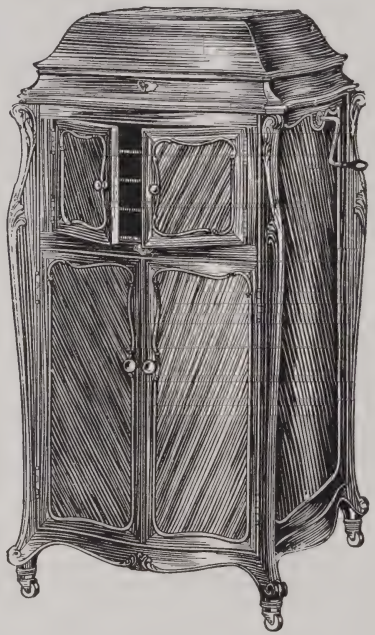
It is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, timpanies and strings. In the "Love-Death" the orchestration remains the same with the addition of a harp.

The "Love-Death," or "Liebestod" closes the opera, when Isolde, in a transport of love and grief, sings her death song over the dead body of her lover Tristan. In

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the present concert version the "Liebestod" is attached, by a simple harmonic device, to the Prelude. Following is H. and F. Corder's English translation of the "Liebestod":

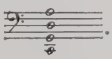
Mild and softly he is smiling; how his eye-lids sweetly open!
See, oh comrades!
See you not how he beameth ever brighter, steeped in star-light borne above?
See you not how his heart with lion zest, calmly happy, beats in his breast?
From his lips in heav'nly rest sweetest breath he softly sends.
Harken, friends!
Hear and feel ye not?
Is it I alone am hearing strains so tender and endearing?
Passion-swelling, all things telling, gently bounding, from him sounding, in me pushes, upward rushes trumpet tone that 'round me gushes?
Brighter growing, o'er me flowing, are these breezes' airy pillows
Are they balmy, beauteous billows?
How they rise and gleam and glisten!
Shall I breathe them? Shall I listen?
Shall I sip them, dive within them, to my panting breathing win them?
In the breezes around, in the harmony sound, in the world's driving whirlwind be drown'd, and sinking, be drinking, in a kiss, highest bliss!

* * *



*Illustration by Courtesy of Lyon & Healy*

### *The Violoncello*

THE violoncello is a direct descendant of that member of the viol family, the bass viol or viola da gamba, which in the 16th and 17th centuries was the most popular stringed instrument played with a bow. Like the violoncello, the bass viol was held between the knees, but it differed from the modern instrument in having more than four strings, a much shorter finger-board with frets, and a flat and not a rounded back. The bass viol gave the violoncello a hard struggle for supremacy, but by the end of the 17th century the latter's victory was assured, and gradually the older instrument was superseded. The violoncello possesses four strings, tuned thus:  . Up to the end of the 18th century its use in orchestras was merely to furnish the bass in company with the double-basses. It was Beethoven who first gave larger freedom to the instrument, and that freedom and the upward range of the violoncello have been greatly extended by modern writers.



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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## NEXT SYMPHONY CONCERT

Friday Evening, December 3, 1915, at 8:15

Soloist: OSSIP GABRILOWITSCH, Pianist

### Program

1 Symphony No. 2, in D major, Op. 73 . . . *Brahms*
- I Allegro non troppo
- II Adagio non troppo
- III Allegretto grazioso (quasi andantino)
- IV Allegro con spirito

2 *Concerto for Pianoforte and Orchestra No. 1, in E minor, Op. 11 *Chopin*
- I Allegro maestoso
- II Romanze: Larghetto
- III Rondo: Vivace

3 **Symphonic Suite, Op. 46 . . . . . *Weidig*
- I Improvisation
- II Romance and Intermezzo
- III Finale

(Conducted by the Composer)

Program subject to change

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### OSSIP GABRILOWITSCH, Pianist

Soloist at the

NEXT SYMPHONY CONCERT

Ossip Gabrilowitsch was born in St. Petersburg in 1878. His father was a well known jurist of the Russian capital. His brothers were musical, and one of them was his first teacher. Later he was taken to Anton Rubinstein, who was so deeply impressed that he earnestly urged a career as a virtuoso. Accordingly the boy was entered in the classes of Victor Tolstoff at the St. Petersburg Conservatory, which at that time was under the supervision of the great Rubinstein himself. His frequent personal conferences with the latter, Gabrilowitsch has always regarded as of inestimable value. From St. Petersburg he went to Vienna, where he studied for two years with Leschetizky. Tours of Europe and America served to bring him into prompt recognition.

This will be Mr. Gabrilowitsch's second appearance with the Orchestra. His first appearance was at a Popular Concert, Sunday afternoon, Feb. 28, 1909, on which occasion he played the Tschaikowsky B-flat minor concerto.

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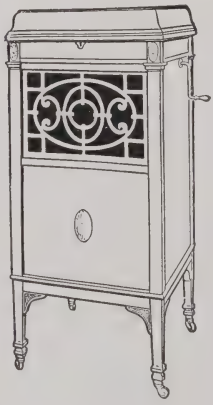
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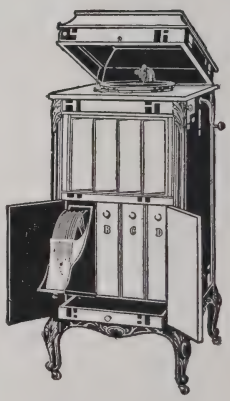
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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Fifth Popular Concert

Sunday Afternoon, November 21, 1915, at 3:30

Soloist: CYRENA VAN GORDON, Contralto

### Program

| | | |
|---|---|---|
| 1 | *Festival Procession | *Bonvin* |
| 2 | Overture to "Masaniello" | *Auber* |
| 3 | Suite—"Scenes Pittoresque" | *Massenet* |
| 4 | Aria—"Farewell ye Forests," from "Joan of Arc" | *Tschaikowsky* |
| 5 | *Italian Serenade | *Hugo Wolf* |
| 6 | "Chanson d'Amour," for String Orchestra | *Saar* |
| 7 | *"Shepherd's Hey," A Morris Dance | *Grainger* |
| 8 | Aria—"More Regal in His Low Estate," from "The Queen of Sheba" | *Gounod* |
| 9 | Polonaise, in E major | *Liszt* |

*Program Subject to Change*

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### CYRENA VAN GORDON, Contralto

Soloist at the

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Cyrena Van Gordon is an American girl who came into prominence on the occasion of her debut, two years ago, with the Chicago-Philadelphia Opera Company, at Chicago.

The *Chicago Record Herald* speaking of her first appearance in the role of Amneris in "Aida" wrote: "Upon first beholding Miss Van Gordon, the beholder was inclined to rub his eyes and wonder whether a younger sister of the first Amneris to sing with the Company on its initial night three years ago, Eleonora de Cisneros, another American, had come to sing the part. The resemblance is startling. In face and figure, Miss Van Gordon looks like the elder artist; her voice is a younger and fresher edition of the other's and she has all of the stately dignity which made the first Amneris a memorable character."

This is Miss Van Gordon's first engagement with the Orchestra.

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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Sixth Popular Concert

Sunday Afternoon, November 28, 1915, at 3:30

Soloist: GEORGE KLASS, Violinist

### Program

1 Overture to "Oberon" . . . . . *Weber*

2 Symphony No. 5, in E minor, "From the New World," Op. 95 . *Dvorak*
I Adagio—Allegro molto
II Largo
III Scherzo: Molto vivace
IV Allegro con fuoco

3 Concerto for Violin and Orchestra, No. 1, in G minor, Op. 26 . *Bruch*
I Prelude: Allegro moderato
II Adagio
III Finale: Allegro energico

4 Waltz: "On the Beautiful Blue Danube" . . . *Strauss*

*Program Subject to Change*

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### GEORGE KLASS, Violinist

Soloist at the

SIXTH POPULAR CONCERT

George Klass, assistant Concertmaster of the Minneapolis Symphony Orchestra, was born April 27, 1887, at Warsaw, Poland. His musical talents were so pronounced that at the age of ten he was accepted as a pupil at the Conservatory in Warsaw, where he remained for several years. This was followed by five years study with Prof. Barcewicz, at the end of which time he went to Petrograd and spent three years with Prof. Leopold Auer, the famous teacher of Mischa Elman. His first important engagement was with the Philharmonic Orchestra in Warsaw, appearing as soloist with this organization on a concert tour through Russia and Germany. In 1910 Ferdinand Loewe engaged Mr. Klass as concertmaster of the "Konzertverein" Orchestra at Munich where he remained three years, coming to America at the end of that time. This is Mr. Klass' second season with the Orchestra.

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FIRST CONCERT, Sunday Afternoon, December 12, 1915, at 3:30

LEWIS SHAWE, Baritone

WAGNER PROGRAM

1. Introduction to Act III, and Bridal Chorus, from "Lohengrin"
2. Overture to "Rienzi"
3. Prelude to "Lohengrin"
4. Wolfram's Song to the Evening Star, from "Tannhauser"
5. Overture to "Tannhauser"
6. Siegfried Idyl
7. Wotan's Abschied and Magic Fire Music, from "Die Walkuere"
8. Entrance of the Gods into Walhalla, from "Rheingold"

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SECOND CONCERT, Sunday Afternoon, December 19, 1915, at 3:30

CARLO FISCHER, Cellist

PROGRAM

1. Festival March . . . . . TANEIEW
2. Overture: "Ruy Blas," Op. 95 . . . . . MENDELSSOHN
3. SYMPHONY NO. 5, IN C MINOR, OP. 67 . . . . BEETHOVEN
4. Cello Solo: "Kol Nidrei" . . . . . BRUCH
5. Valse Triste, from Drama "Kuolema" . . . . . SIBELIUS
6. "Clair de lune," from "Werther" . . . . . MASSENET
7. *Waltz: "Roses from the South" . . . . . STRAUSS



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THIRD CONCERT, Sunday Afternoon, December 26, 1915, at 3:30

HENRY J. WILLIAMS, Harpist

PROGRAM

1. Wedding March, from "A Midsummer Night's Dream," MENDELSSOHN
2. Overture to "A Midsummer Night's Dream" . . . MENDELSSOHN
3. Scherzo, from "A Midsummer Night's Dream" . . MENDELSSOHN
4. Nocturne, from "A Midsummer Night's Dream" . . MENDELSSOHN
5. *Quartet Concerto for Oboe, Clarinet, Horn and Bassoon . MOZART
   Messrs. Labate, Perrier, Lindenhahn & Heynen.
6. Fantasy for Harp and Orchestra . . . . . DUBOIS
7. "Nutcracker" Suite . . . . . TSCHAIKOWSKY

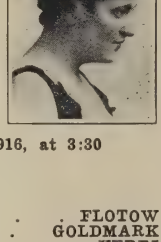
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FOURTH CONCERT, Sunday Afternoon, January 2, 1916, at 3:30

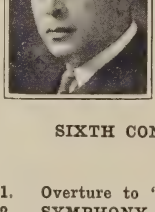
LUELLA CHILSON-OHRMAN, Soprano

PROGRAM

1. March of the Bojars . . . . . HALVORSEN
2. Overture to "Sakuntala" . . . . . GOLDMARK
3. *Ballet Music, from "Korrigane" . . . . . WIDOR
4. Aria: "Ah! Renditi" from "Il Puritani" . . . . . BELLINI
5. Roumanian Rhapsody, No. 1 . . . . . ENESCO
6. Overture to "Mignon" . . . . . THOMAS
7. Aria: "Caro nome" from "Rigoletto" . . . . . VERDI
8. Spanish Caprice . . . . . RIMSKY-KORSAKOW



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FIFTH CONCERT, Sunday Afternoon, January 9, 1916, at 3:30

HARRY PHILLIPS, Baritone

PROGRAM

1. Overture to "Stradella" . . . . . FLOTOW
2. SYMPHONY NO. 1, "RUSTIC WEDDING" . . . . GOLDMARK
3. Aria: "Eri tu" from "Ballo in Maschera" . . . . . VERDI
4. *Minnehaha's Dream . . . . . BUSCH
5. Scene and Waltz from Ballet, "Gretna Green" . . . . GUIRAUD
6. "Legend of the Sage-Bush," from "The Juggler of Notre Dame" MASSENET
7. March of Homage, from "Sigurd Jorsalfar" . . . . GRIEG

---

SIXTH CONCERT, Sunday Afternoon, January 16, 1916, at 3:30

FLORENCE AUSTIN, Violinist

PROGRAM

1. Overture to "Poet and Peasant" . . . . . SUPPE
2. SYMPHONY NO. 8, "UNFINISHED," IN B MINOR . SCHUBERT
   I Allegro moderato. II Andante con moto.
3. Concerto for Violin in D minor . . . . . WIENIAWSKI
4. "Peer Gynt" Suite, No. 1 . . . . . GRIEG
5. "Waldweben" from "Siegfried" . . . . . WAGNER
6. "Invitation to the Dance" . . . . WEBER-WEINGARTNER



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SEVENTH CONCERT, Sunday Afternoon, January 23, 1916, at 3:30

FRANCES NASH, Pianist

PROGRAM

1. Coronation March . . . . . KRETSCHMAR
2. Overture to "Le Roi d'Ys" . . . . . LALO
3. *Suite—"Alladin" . . . . . EDGAR STILLMAN KELLEY
4. Concerto for Pianoforte No. 2, in G minor, Op. 22 . SAINT-SAENS
5. Suite in A minor, Op. 42 (Woodland Scenes) . . MacDOWELL
   (a) In a Haunted Forest (b) Summer Idyl
   (c) In October (d) Forest Spirits
6. (a) Moorish Fantasy } from "Boabdil" . . . MOSZKOWSKI
   (b) Malaguena }

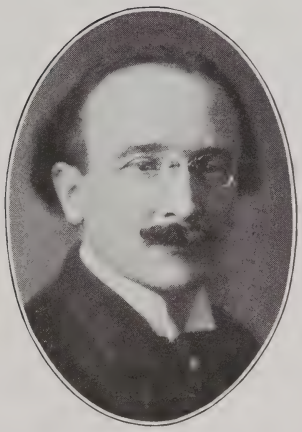
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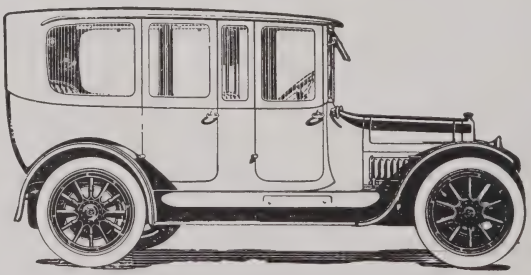
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# FOURTH SYMPHONY CONCERT

Friday Evening, December 3, 1915, at 8:15

## Soloist: OSSIP GABRILOWITSCH, Pianist

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## PROGRAM

1 Concert Overture: "Fingal's Cave," Op. 26 . . . *Mendelssohn*

2 Symphony No. 2, in D major, Op. 73 . . . . . *Brahms*
- I Allegro non troppo
- II Adagio non troppo
- III Allegretto grazioso (quasi andantino)
- IV Allegro con spirito

3 *Concerto for Pianoforte and Orchestra No. 1, in E minor, Op. 11 . . . . . *Chopin*
- I Allegro maestoso
- II Romanze: Larghetto
- III Rondo: Vivace

### INTERMISSION

4**Symphonic Suite, Op. 46 . . . . . *Weidig*
- I Improvisation
- II Romance and Intermezzo
- III Finale

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# Program Notes

## 1 Concert Overture: "Fingal's Cave," Op. 26 *Felix Mendelssohn* (1809-1847)

In 1829 Mendelssohn made his first trip to England, the country where he was first appreciated, and to which he always referred with loving gratitude. At the close of the London season he made an extended tour through Scotland, and Ireland, which proved rich in inspiration and gave him material for the "Fingal's Cave" overture and the "Scotch" symphony.

Among the places he visited was the little island of Staffa just off the main coast of Scotland and belonging to the Hebrides group. Here he saw the Fingal's cave, a basaltic cavern, thirty-three feet wide, and about sixty feet high, extending about two hundred feet, with the sea for the floor of the cavern. Mendelssohn was so impressed by the spectacle it presented and the sounds it created that he sought to perpetuate his oral and aural impressions in the composition played this evening.

Although his concert-overtures, "Fingal's Cave," Melusina, "Calm Sea and Prosperous Voyage," are not called symphonic poems, they, never the less, fall within this modern classification.

Wagner was an admirer of the "Fingal's Cave" overture and in a letter to his friend Dannreuther wrote: "Wonderful imagination and delicate feeling are here presented with consummate art. Note the delicate beauty of the passage where the oboe rises above the other instruments with a plaintive wail, like the wind over the sea."

The overture had its first performance at a Philharmonic concert in London, May 14, 1832. It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

## 2 Symphony No. 2, in D major, Op. 73 *Johannes Brahms* (1833-1897)

It was Johannes Brahms' Second Symphony that finally won for its composer the commendation and enthusiastic praise of Europe. There have been few composers who have demonstrated, to the same extent, the qualities of self-restraint and artistic reticence. Conscientious, reverent and scrupulously artistic in his attitude toward music, Brahms waited a quarter of a century before producing any composition in symphonic form. It is recorded that he spent more than ten years upon the writing of his first symphony, which was produced in 1876. Having given the world his initial utterance in this exacting, arduous and noblest form of composition, he produced his Second Symphony only about a year later. This work was completed at Lichtenthal during the summer of 1877, when Brahms was forty-four years of age.

Its first public performance in orchestral form was at a Philharmonic concert in Vienna, December 30th, 1877, under the baton of Hans Richter. There had been a previous performance of a four hand piano arrangement by Brahms and Ignaz Brüll earlier in the same month. Of the instant success of this symphony in Vienna there was no doubt. Many critics who had found the First Symphony abstruse, academic and cold, waxed enthusiastic in their admiration of the second. They praised particularly the lovely third movement for its original melody and rhythm, and Hanslick, the dreaded arbiter of musical taste, called the symphony a masterpiece of art. Enthusiastic friends hailed Brahms as the artistic successor of Beethoven and his twenty-five years of patient and ripened experience reaped a reward



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which was a veritable triumph. In Leipsic the symphony met with a cordial, if not so enthusiastic, reception. At the Dusseldorf Rhine Festival of the same year Joachim conducted a performance of the symphony, when the Vienna triumph was repeated, and at Hamburg Brahms himself conducted a performance at which the delighted listeners threw flowers onto the stage.
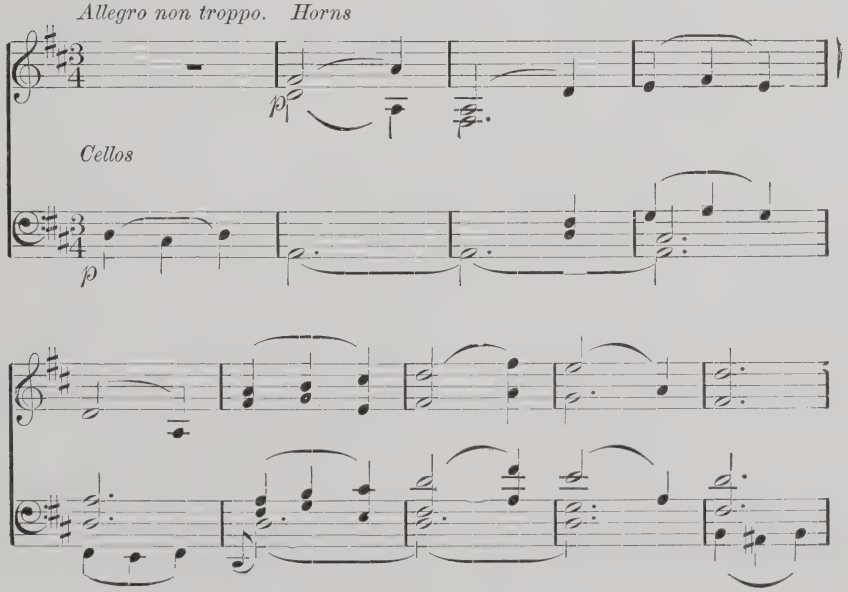
The character of this symphony may be described in the words of Hanslick, "as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative serenity. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of a serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. A broad singing *Adagio* follows. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a *Presto* which flashes, spark-like, for a moment. The finale, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins. This symphony is a contrast rather than a companion to the first symphony of Brahms, and thus it appears to the public."

The score of this symphony calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one tuba, tympani, and strings.

## FIRST MOVEMENT.

The first movement (*Allegro non troppo,* D major, 3-4 time), brings forward the principal subject at once, without any introduction.

No. 1



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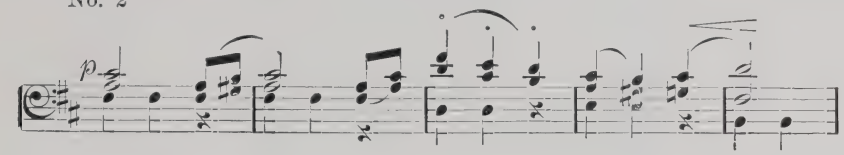


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The transitional passage leading to the second subject commences with a new and undulating melody in the first violins, the second subject entering some forty measures later in a broad and singing theme for the violoncellos.

No. 2




After a fascinating repetition of this in the woodwinds a second section of the same subject is introduced—a vigorous *Marcato* passage in A major—followed by a further presentation of the former theme given out by the violoncellos, this time accompanied by a little triplet figure in the flute. The principal theme is worked out with considerable elaborateness in the following development and more is heard of the undulating passage which led from the first to the second passage.

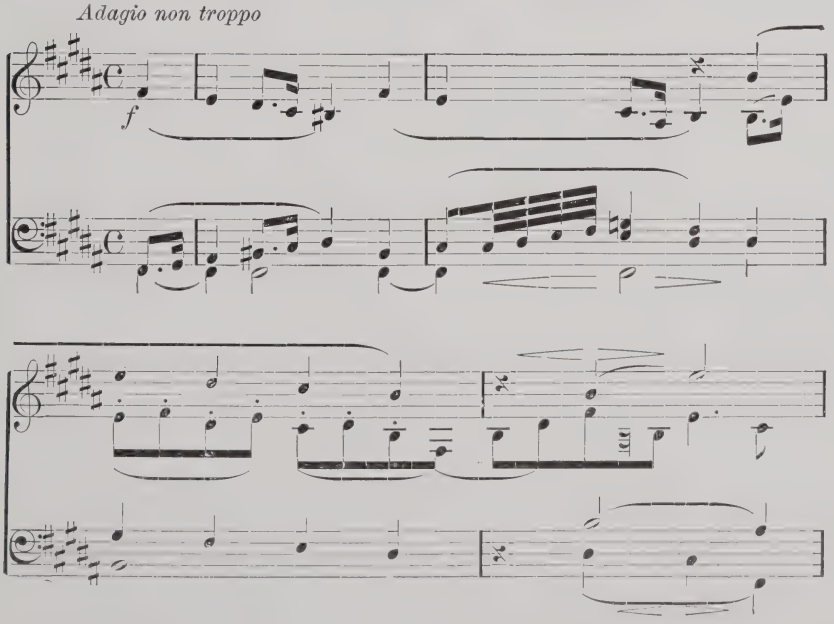
The recapitulation brings forward the same material, but its presentation is beautifully modified in instrumentation and the subjects are announced with many embellishments. At the conclusion of the second subject a *Coda* is introduced, its material being largely drawn from the opening theme, and ending with a tranquil chord in the wind instruments.

## SECOND MOVEMENT.

The second movement (*Adagio non troppo,* B major, 4-4 time), begins with a hauntingly expressive melody for the violoncellos, the first six measures being repeated by the first and second violins in unison.

No. 3

*Adagio non troppo*



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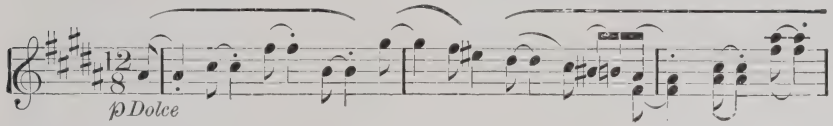
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An imitative passage which may be followed through the first horn, the oboes and the flutes, leads finally to the second theme (*L'istesso tempo ma grazioso,* 12-8 time).

No. 4
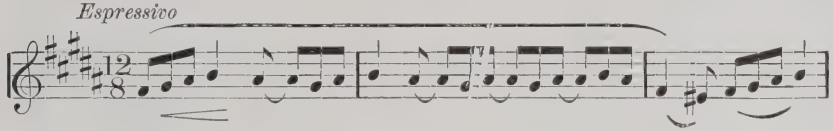
*Flutes and Oboes*




This, in turn, is succeeded by the following, heard in the strings:

No. 5

*Espressivo*




and developed in the woodwinds with a counterpoint on the violas and violoncellos. After an elaborate development of this material a recapitulation of the former subjects is introduced, these being, however, considerably modified in length and in the manner of their presentation, the movement ending quietly with a suggestion of its opening melody.
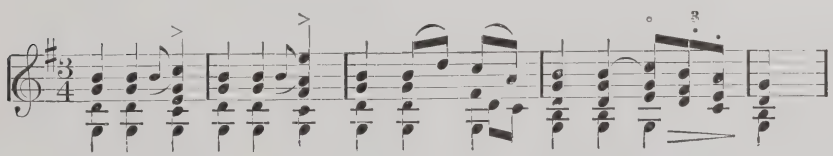
## THIRD MOVEMENT.

The third movement (*Allegretto grazioso quasi andantino,* G major, 3-4 time), is written in the form of an *Intermezzo* with two episodes, or trios. Its principal theme is introduced by oboe, clarinets and bassoons with a *pizzicato* figure in the violoncellos.

**No. 6**

*Allegretto grazioso*

*Oboe*




This is followed by the first episode (*Presto, ma non assai*), which is really a variant of the opening subject first presented in the strings and then echoed by the woodwinds. After a modified repetition of the opening theme the second episode (3-8 time) is introduced. Following this the first theme is heard for the last time, beginning in F sharp major and modulating later to the original tonality of G major, in which key the movement closes.

## FOURTH MOVEMENT.

The finale (*Allegro con spirito,* D major, 2-2 time), is written in sonata form. Its principal subject opens in the strings:

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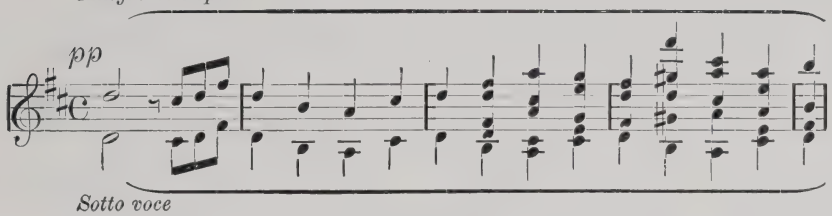
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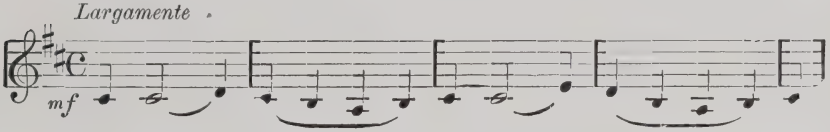
*Allegro con spirito*




A long transitional passage leads to the second theme

No. 8

*Largamente*




which is first allotted to the strings, being taken up afterward by the woodwinds with an accompanying figure in the strings derived from the first measure of the principal subject. Another striking use of this theme for full orchestra (*ben marcato*) is heard later and eventually leads to the development. This portion of the movement is occupied solely with a working out of the opening and closing measures of the principal theme.

The recapitulation presents two principal subjects in much the same fashion as that in which they appeared in the exposition. The symphony comes to a close with a long and elaborate *Coda,* the material of which is taken partly from the first measure of the second subject and partly from the opening measure of the first.

## 3 Concerto for Pianoforte No. 1, in E minor, Op. 11

*Frederick Chopin*
(1810-1849)

Chopin wrote two piano concertos of which the one in E minor is chronologically the second. Although the second, in F minor, was composed earlier, it was not published until three years later. Both these works were written when Chopin was a very young man—in his nineteenth and twentieth years—and in form and general style showed the influence of the celebrated pianist and composer,* Hummel, for whom Chopin had a great admiration.

In a letter dated May 15, 1830, to a friend, Chopin refers to the concerto played this evening in the following terms: "The Rondo for my Concerto is not yet finished because the right inspired mood has always been wanting. If I have only the allegro and adagio completely finished I shall be without anxiety about the Finale. The Adagio is in E major, and of a romantic, calm and partly melancholy

*Johann Nepomuk Hummel, celebrated pianist and composer; born at Pressburg, Nov. 14, 1778, died at Weimar, Oct. 17, 1837. In 1786 moved to Vienna with his father, who had been appointed conductor of Schikaneder's Theatre. Mozart became interested in the young Hummel and for two years instructed him on the piano. He made his debut in 1787 at a concert given by Mozart in Dresden. From 1787 to 1793 he made a concert tour through Germany, Denmark, Scotland, England and Holland. On his return to Vienna he studied composition with Albrechtsberger, and profited by the counsel of Haydn and Saleri. From 1804 to 1811 he substituted as conductor for Haydn, in Prince Esterhazy's service. The following five years he taught and composed on Vienna; in 1816 he was appointed court conductor at Stuttgart, and in 1819 at Weimar. He obtained frequent leaves of absence for professional tours, visiting all the important music centers of Europe. He was one of the most famous piano virtuosi and extemporists of his period, and at one time was considered the equal of Beethoven.

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character. It is intended to convey the impression which one receives when the eye rests upon a beloved landscape that calls up in one's soul beloved memories—for instance, on a fine, moonlit spring night. I have written for violins with mutes as an accompaniment to it. I wonder if that will have a good effect. Well, time will show!" The following August Chopin wrote that the Finale was finally finished. Early in September he played it with string quartet at a private rehearsal. On the eighteenth of the same month he wrote: "Those who were present at the rehearsal say that the Finale is the most successful movement (probably because it is easily intelligible). How it will sound with orchestra I cannot tell you until next Wednesday when I shall play the concerto for the first time in this form. The success of this rehearsal with full orchestra appears to have been so satisfactory both to the composer and the leading music-lovers of Warsaw, whom he had invited to be present, that Chopin decided to give his concerto a public performance, the date arranged being October 11, 1830. The Warsaw Theater, where the concert was held, was crowded and the concert was pronounced a great success.

It is significant of the state of musical taste in Warsaw during that period that the three movements were played separately, piano solos and orchestral works being performed between the movements.

Chopin was a poor hand at orchestration which accounts for the fact that various composers have revised the scores of both the E minor and F minor concertos. The edition used this evening is the one generally used—the one by Taussig, the score calling for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, one trombone, timpani and strings.

This is the first occasion that the E minor concerto appears on a Friday evening program. The only other performance was at the eighteenth popular concert Sunday afternoon, March 9, 1913, with Jessie Weiskopf at the piano.

## 4 Symphonic Suite, Op. 46 — *Adolf Weidig* (1867- )

At the request of the editor of the program book Mr. Weidig furnished him with the following information concerning his career and the suite which has its first performance in Minneapolis this evening.

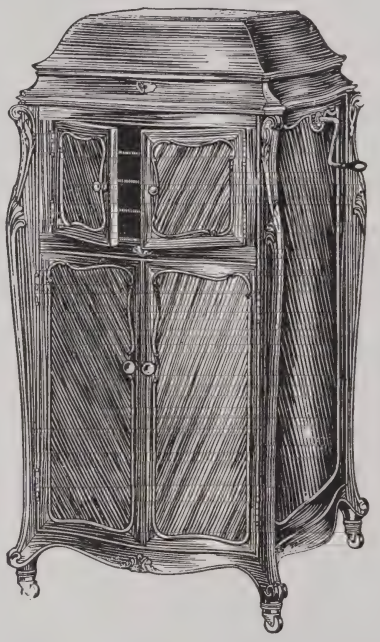
"Mr. Weidig was born at Hamburg, Germany, November 28, 1867, and comes from a musical family. His father was a member of the City Theater Orchestra at Hamburg. He began his studies at the Hamburg Conservatory, where he received instruction in violin playing from Bargheer, a pupil of Spohr, and in piano playing and theory from the celebrated Dr. Riemann. At the age of sixteen he became a member of the local Philharmonic Orchestra, where he had the good fortune to become acquainted with such distinguished musicians as Von Bülow, Brahms, Tschaikowsky, etc. After winning the Frankfort 'Mozart Prize,' with a string quartet, Mr. Weidig proceeded to Munich to continue his studies under Abel and Rheinberger. (The Mozart Prize, established in 1838, is provided from the surplus of the Frankfort 'Liederkranz.' The winner is entitled to an annual allowance of eighteen hundred marks—about $450—for a period of four years.) While in Munich Mr. Weidig composed a number of works, among which were a symphony and an overture 'Sappho.' The latter was performed by Theodore Thomas at the Chicago World's Fair. After graduating from the Munich school in 1891, with the highest honors, Mr. Weidig came to America, locating in Chicago, which city has since been his home. For four years (1892-96) he occupied a place among the first violins of the Chicago Orchestra, and according to his own statement these four years were the most profitable of all his years of study, inasmuch as he thus became thoroughly familiar not only with all orchestral master-works, but also with the technique of the modern orchestra."

To the foregoing may be added that at present Mr. Weidig is associate director of one of the leading schools of music located at Chicago and that during the

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season of 1908-1909 he directed a number of his orchestral compositions in some of the important musical centers of Germany. Following works of Mr. Weidig's have been performed by the Minneapolis Symphony Orchestra under Mr. Oberhoffer's direction: "Three Episodes," produced Friday evening, November 12, 1912 and Sunday afternoon, January 26, 1913 (Tenth Season); "Capriccio," Sunday afternoon, March 22, 1914 (Eleventh Season).

Concerning the Symphonic Suite, Mr. Weidig states:

"The Symphonic Suite was written during the summer of 1912 at Hinsdale. The first movement, one might say, is in the form of a *passacaglia, but in 2-4 time. It contains twelve improvisations on a ground bass.

"The second movement—'Romance'—is developed entirely from material in the first movement. It is interrupted by a Scherzo, after which the Romance is repeated.

"The Finale—E major, 6-8 time— is in sonata form. The thematic material of it is independent of that of the first two movements, but toward the end the theme of the Romance is heard once more."

The work is scored for the following instruments: Three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, big drum, cymbals, triangle, "glockenspiel," harp and strings.

*The Passacaglio is an old Italian or Spanish dance. The derivation of the name is probably from the Spanish verb *pasar,* to walk, and the noun *calle,* street. Originally it was performed by one or two dancers only. It had much in common with another dance of the seventeenth and eighteenth centuries, called the "chaconne." The passacaglio was of a more stately and solemn movement than the chaconne, but both attracted the attention of composers for the organ and harpsichord because the music for both was constructed on a ground bass involving considerable skill in counterpoint in their composition. In the chaconne the theme was kept in the bass, while in the passacaglio it was placed in any of the parts. As a dance, it survived in France until the eighteenth century. Both the chaconne and passacaglio were usually written in triple time.

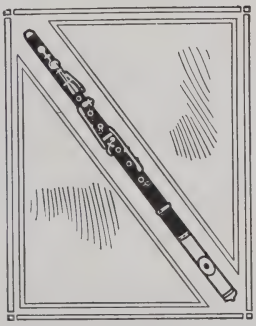


*Illustration by Courtesy of Lyon & Healy*

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1 Fantasia—"Francesca da Rimini, Op. 32
First Time in Minneapolis

2 Concerto for Violin and Orchestra, in D major, Op. 35
I Allegro moderato
II Canzonetta: Andante
III Finale: Allegro vivacissimo

INTERMISSION

3 Symphony No. 4, in F minor, Op. 36
I Andante maestoso-Moderato con anima
II Andantino in modo di canzona
III Scherzo: Pizzicato ostinato
IV Finale: Allegro con fuoco

*Peter Iljitsch Tschaikowsky*

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NEXT SYMPHONY CONCERT

Richard Czerwonky was born May 23, 1886, at Birnbaum, province of Posen, Germany. Through the influence of Willy Burmeister, who heard Czerwonky as a boy of ten play at Frankfort, he chose the career of an artist and began his musical education in Berlin under the direction of Florian Zajic. After two years he entered the famous Royal Conservatory of Music, Berlin, studying under the special instruction of Andreas Moser and Prof. Joseph Joachim, graduating in October, 1906. While attending the above school he won several first prizes, such as the Mendelssohn, Jos. Joachim, Carl Hasse, and Beethoven. His first success as soloist was gained with the Berlin Philharmonic Orchestra. He has appeared in all the large German cities and concertized in Sweden, Holland, France, Russia, and other European countries. Mr. Czerwonky was brought to Boston by Dr. Carl Muck in 1907 as second concertmaster of the Boston Symphony Orchestra, and two years later accepted the position of Concertmaster of the Minneapolis Symphony Orchestra, which position he still holds.

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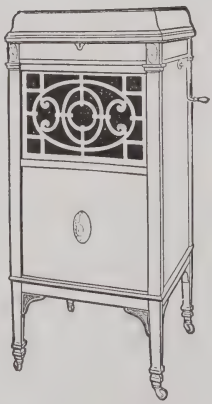
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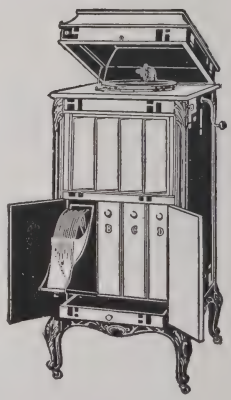
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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Seventh Popular Concert

Sunday Afternoon, December 5, 1915, at 3:30

Soloist: LEONORA ALLEN, Soprano

### Program

| | | |
|---|---|---|
| 1 | Gypsy March | *Lacomb* |
| 2 | *Overture to "Beautiful Galatea" ("Die Schoene Galathea") | *Suppe* |
| 3 | Tone Poem: "Wallenstein's Camp" | *d'Indy* |
| 4 | Aria—"Mon coeur," from "Mireille" | *Gounod* |
| 5 | Hungarian Rhapsody No. 2 | *Liszt* |
| 6 | Theme and Variations, from "Kaiser" Quartet | *Haydn* |
| 7 | Song—Balatella, from "I Pagliacci" | *Leoncavallo* |
| 8 | Waltz Intermezzo, from "The Jewels of the Madonna" | *Wolf-Ferrari* |
| 9 | Scherzo, Op. 45 | *Goldmark* |

*Program Subject to Change*

*First time at these concerts

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### LEONORA ALLEN, Soprano

Soloist at the

SEVENTH POPULAR CONCERT

Leonora Allen was born at Decatur, Ill. She came to Chicago in 1906, spending several years studying and coaching with prominent teachers, and acquiring a repertoire in opera, oratorio and songs. She has appeared at the Chicago Auditorium in the operas "Faust" and "Romeo and Juliet," by Gounod, and "Manon Lescaut," by Massenet. This was followed by an engagement with the Chicago Apollo Club when her singing of the soprano part in Dvorak's "Stabat Mater" aroused the critics to enthusiastic praise. She was one of the vocal soloists who accompanied the Orchestra on its spring tour of 1914 and is engaged in the same capacity for the spring tour of 1916.

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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Eighth Popular Concert

Sunday Afternoon, December 12, 1915, at 3:30

Soloist: LEWIS SHAWE, Baritone

### WAGNER PROGRAM

1 Introduction to Act III, and "Bridal Chorus," from "Lohengrin"
2 Overture to "Rienzi"
3 Prelude to "Lohengrin"
4 Wolfram's Song to the Evening Star, from "Tannhaeuser"
5 Overture to "Tannhaeuser"
6 Siegfried Idyl
7 Wotan's Farewell, and Magic Fire Music, from "Die Walkuere"
8 Finale to "Rheingold" and "Entrance of the Gods into Walhalla," from "Rheingold"

*Richard WAGNER*

*Program Subject to Change*

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### LEWIS SHAWE, Baritone

Soloist at the

EIGHTH POPULAR CONCERT

Of the many excellent musicians active in the Twin Cities, no name has been more prominent than that of Lewis Shawe, the well known baritone of St. Paul.

Born in St. Paul, Mr. Shawe first studied several years with the leading teachers in this country, completing his musical education at Berlin, Germany, coaching with Julius Hey and Adolph Goetmann. On his return to this country he spent some time in the East, singing in opera and appearing in concert with the Damrosch and other orchestras.

The past ten years his activities have been divided between filling concert engagements, and his studio in St. Paul.

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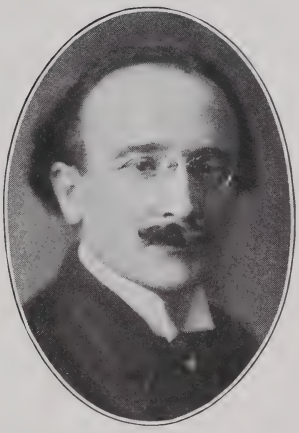
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**Thirteenth Season**
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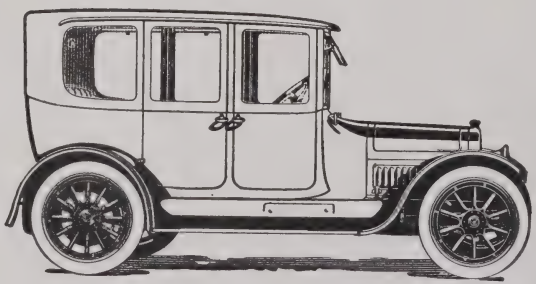
HE SAT with his friend in his smoking-room. The furnishings were largely Old Dutch. Works of Italian and Spanish masters decked the walls. He took a Turkish cigarette from a Russian leather case and, lighting it with a Norwegian vesta, offered his friend a Cuban cigar. Brushing the cigarette ash from his English-tweed trousers, he settled back in a bamboo chair and serenely contemplated the Persian rug upon the floor and a Japanese screen by the French window. Presently he invited his friend to partake of a new German wine and to sample some recently imported Scotch whiskey.

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# Minneapolis Symphony Orchestra

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# FIFTH SYMPHONY CONCERT

Friday Evening, December 17, 1915, at 8:15

## Soloist: RICHARD CZERWONKY, Violinist

---

### TSCHAIKOWSKY PROGRAM

1 *Fantasia—"Francesca da Rimini," Op. 32

2 Concerto for Violin and Orchestra, in D major, Op. 35

I Allegro moderato

II Canzonetta: Andante

III Finale: Allegro vivacissimo

INTERMISSION

3 Symphony No. 4, in F minor, Op. 36

I Andante maestoso—Moderato con anima

II Andantino in modo di canzona

III Scherzo: Pizzicato ostinato

IV Finale: Allegro con fuoco

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# Program Notes

## 1 Fantasia, "Francesca da Rimini," Op. 32

*Peter Iljitsch Tschaikowsky*
(1840-1893)

Tschaikowsky's attention was first attracted to "Francesca da Rimini" when it was presented to him in the form of an opera text by the Russian author, K. T. Zvantsef. In a letter to his brother Modeste, written in February, 1876, he states: "I shall not embark on anything new until I have decided upon an opera. I waver between two subjects—'Ephraim' and 'Francesca.'" Tschaikowsky was disposed to favor the latter subject until the author began to make demands that the work be developed according to Wagnerian ideas; whereupon the composer flatly rebelled and the project was abandoned. Yet the story of the two unhappy lovers, Francesca and Paolo, as described in the story of Dante's entrance into the second circle of Hell, had made a deep impression on the imagination of Tschaikowsky, for in the month of July, 1876, he wrote from Paris to his brother Modeste: "I read through the fifth canto of the 'Inferno' and was beset by the wish to compose a symphonic poem, 'Francesca da Rimini.'" From further letters to his brother we learn that he worked at it *"con amore"* and that the general sketch was finished by October 26 of the same year. The work came to its completion in November and under the title of "Symphonic Fantasia," "Francesca da Rimini" was first performed at Moscow, March 9, 1877, Nicholas Rubenstein conducting. The work scored a great success and was twice repeated in the course of a month. It soon found its way into foreign concert halls, only to meet with indifferent success. At Berlin, where Bilse brought it out in 1878, it aroused a storm of adverse criticism. In this connection it is interesting to know that Brahms' second symphony, which Mr. Oberhoffer conducted at the last symphony concert, two weeks ago, also was a novelty at this same Berlin concert and was likewise the subject of severe criticism. Those critics who were unfavorable to Brahms took advantage of the opportunity to compare his art unfavorably with that of Tschaikowsky, and the other faction damned "Francesca" with one accord.

In 1893, when Tschaikowsky visited Cambridge to receive the degree of Doctor of Music, conferred by the University, "Francesca" was on the program of the concert in celebration of the event. Saint-Saens in his *Portraits et Souvenirs,* gives a diverting account of this academic festivity in which he participated in the same manner as his Russian colleague. With reference to Tschaikowsky's fantasy, he wrote: "Piquant charms and dazzling fireworks abound in Tschaikowsky's 'Francesca da Rimini,' which bristles with difficulties and shrinks from no violence of effect. The gentlest and kindest of men has let loose a whirlwind in this work, and shows as little pity for his interpreters and hearers as Satan for sinners. But the composer's talent and astounding technique are so great that the critic can feel only pleasure in the work. A long melodic phrase, the love-song of Paola and Francesca, soars above this tempest, this *bufera infernale,* which attracted Liszt before Tschaikowsky, and engendered his Dante symphony. Liszt's Francesca is more touching and more Italian in character than that of the great Slavonic composer; the whole work is so typical that we seem to see the profile of Dante projected in it. Tschaikowsky's art is more subtle, the outlines clearer, the material more attractive; from a purely musical point of view the work is better. Liszt's version is perhaps more to the taste of the poet or painter. On the whole, they can fitly stand side by side; either of them is worthy of Dante, and as regards noise, both leave nothing to be desired."

The score of Tschaikowsky's work is prefaced by the following quotation from the fifth canto of the "Inferno."

"Dante, coming into the second circle of Hell, witnesses the punishment of carnal sinners, who are tossed about ceaselessly in the dark air by the most furious winds. Amongst these he meets with Francesca of Rimini, who relates her story:

> No greater grief than to remember days
> Of joy, when misery is at hand. That kens
> Thy learn'd instructor. Yet so eagerly
> If thou art bent to know the primal root,
> From whence our love gat being. I will do



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As one who weeps and tells his tale. One day
For our delight we read of Lancelot,
How him love thrall'd. Alone we were, and no
Suspicion near us. Oft-times by that reading
Our eyes were drawn together, and the hue
Fled from our alter'd cheek. But at one point
Alone we fell. When of that smile we read
The wished-for smile so rapturously kissed
By one so deep in love, then he who ne'er
From me shall separate at once my lips
All trembling kiss'd. The book and writer both
Were love's purveyors. In its leaves that day
We read no more. Thus while one spirit spake
The other wailed so sorely, that heart-struck
I, through compassion fainting, seem'd not far
From death, and like a corse fell to the ground."

Translation by Henry Francis Cary.

"Francesca da Rimini" is scored for the following orchestra: Three flutes (piccolo), two oboes, two clarinets, English horn, two bassoons, four horns, two cornets, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, gong, harp and strings. The following analysis is by Felix Borowski:

The piece begins (*Andante lugubre,* C major, 4-4 time) with a tonal description of the awesome scene which met the eyes of Dante and of Virgil as they entered the second circle, or the real entrance of Hell, at the portal of which sits Minos, the infernal judge, and crowding before him the souls of sinning spirits awaiting the word which shall dispose of their fate. The whole first part of the work—fifty pages of the score—is devoted to the delineation of the fierce winds by which the souls are driven about incessantly, the poignant wailing of the damned, the unutterable terror of the place. After the hubbub has died down, a new section (*Andante cantabile non troppo,* A minor, 4-4 time) is introduced in which the clarinet sings a plaintive subject over a *pizzicato* accompaniment in the strings. This may be taken to represent the narrative of Francesca. After this has been worked over at considerable length, the material of the first part is given further presentation.

## 2 Concerto for Violin and Orchestra, in D major, Op. 35 — *Peter Iljitsch Tschaikowsky*

Oddly enough four great composers number among their works only one important concerto for violin and orchestra. These are Beethoven, Brahms, Mendelssohn and Tschaikowsky. The Tschaikowsky concerto played this evening was composed in March, 1878, at Clarens, Switzerland, in a villa overlooking Lake Geneva. Together with the concerto Tschaikowsky worked on a sonata for piano, and some smaller compositions, but the former piece fascinated him so that the sonata was temporarily laid aside. The violinist, Kotek, who was visiting the composer, assisted him with suggestions from the violinist's point of view, and he played it through with the composer before the sketches for the accompaniment were scored for orchestra. At the end of April the work was finished. Three years and nine months elapsed before the concerto was heard in public. The composition had been dedicated to Leopold Auer. Prof. Auer could not, at that time, make up his mind to grapple with the formidable difficulties of the work. In 1881 Adolf Brodsky produced the concerto at a concert of the Philharmonic Society in Vienna, Hans Richter conducting the orchestra. There was only one rehearsal—this on the authority of Brodsky himself—the parts swarmed with mistakes, and the players made up their minds to accompany everything *pianissimo,* so that if anything went wrong the effect would be less observable. The result of the performance was indecisive. There was much applause, but also some hissing. But of the critical judgment no doubt remained. The reviewers fell upon the work with one accord, and hardly a voice was raised in commendation of its beauties. Tschaikowsky was not aware that his violin concerto had been performed by Brodsky—he had, indeed, despaired of its production by any

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artist. Sojourning at Rome in 1881, and happening into a cafe, the Russian master picked up a copy of the *Neue Freie Presse* of Vienna. His eye fell upon a review by Hanslick of the Philharmonic concert. What he read there remained burnt into Tschaikowsky's memory until the end of his life.

Hanslick disliked Russian music in general, but he went out of his way to discover epithets to express his aversion to this particular work of Tschaikowsky. "The violin is no longer played," wrote Hanslick, "it is yanked about, it is torn asunder, beaten black and blue. I do not know whether it is possible for anyone to conquer these harassing difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself." There was more in this strain, and Hanslick wound up by declaring that just as there are pictures which "offend the eye" so Tschaikowsky's concerto "brings to us for the first time the horrid idea that there may be music that offends the ear."

"But Tschaikowsky had his consolations," says Felix Borowski. "The ice was broken; the work had been performed, and others took it up. Moreover, the concerto made a triumphal progress of the concert halls of Europe, and the enthusiastic admiration of countless listeners made it evident that the verdict of Vienna was as far from being final as it was far from being just.

Tschaikowsky's violin concerto has an orchestral accompaniment scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

## 3 Symphony in F minor, No. 4, Op. 36 — *Peter Iljitsch Tschaikowsky*

"Tschaikowsky composed this symphony during the winter of 1877-78," writes Philip Hale. "The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement on September 24. He began work again towards the end of November. The second movement was finished on December 27, the third on January 1, 1878, and the Finale on January 7, 1878. The first performance was at a symphony concert of the Russian Musical Society, February 22, 1878. Nicholas Rubinstein conducted." The present will be the fourth performance of the work at these concerts by the Minneapolis Symphony Orchestra under Mr. Oberhoffer's direction.

To continue quoting Mr. Hale, "The dedication of this symphony is as follows: 'A mon meilleur ami' ('To my best friend'), and thereby hangs a tale.

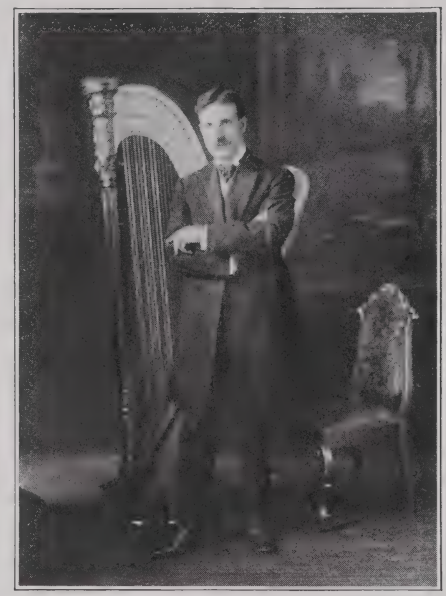
"The best friend was a widow, Nadejda Filaretovna von Meck. Her maiden name was Frolowsky, and she was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died, and she was left with eleven children and a fortune of 'many millions of rubles.' She dwelt at Moscow. Fond of music, she admired beyond measure certain works by Tschaikowsky, and she inquired curiously concerning his character as a man and about his worldly circumstances. She became acquainted with Kotek, a pupil of Tschaikowsky in composition, and through him she gave Tschaikowsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt, and she sent him three thousand rubles; and in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation. She insisted that they should never meet. They never spoke together; but their letters to each other were frequent and intimate. Tschaikowsky poured out his soul to this woman, who is described by his brother Modeste, as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional, and was pure in thought and action; a woman that was compassionate, but not sentimental.

"The composer wrote to her May 13, 1877, that he purposed to dedicate this symphony to her. 'I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried and irritable state, highly unfavorable to composition, and

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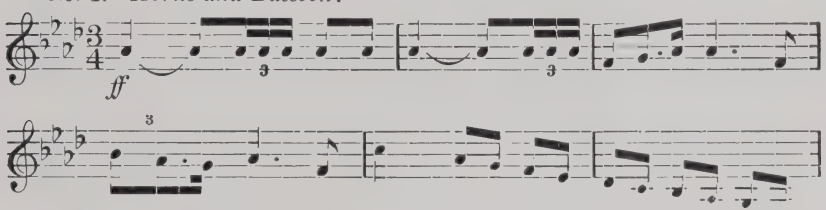
even my symphony suffers in consequence.' In August, 1877, writing to her, he referred to the symphony as 'yours.' 'I hope it will please you, for that is the main thing.' He wrote August 24 from Kamenka: 'The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the *Scherzo,* and I expect much from it. At first the strings play alone and *pizzicato* throughout. In the *Trio* the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting.' He wrote to her in December from Venice that he was hard at work on the instrumentation: 'No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know, when you hear it, how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but, thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions.' Later he had chills as well as fever over the worth of the symphony."

This symphony was first given to the world as a piece of abstract music pure and simple, no one suspecting that a "program" underlay it. In a subsequent letter, however, Tschaikowsky reveals the fact that it is based upon a very definite program, and although he found some difficulty in translating his musical ideas into words, the program as given in the composer's letter may be taken as a statement of the feelings that dominated him when writing the symphony. The letter referred to was written to Frau von Meck. The following analysis, therefore, is based upon that of the composer himself:

## FIRST MOVEMENT

I. "The introduction is the quintessence of the entire composition.

No. 1. *Horns and Bassoon.*




"The opening theme," wrote Tschaikowsky, "represents Fate, the power that thwarts our aspirations toward happiness, that jealousy watches lest happiness should get the upper hand—a power which, like the sword of Damocles, continually hangs over our heads, a power that perpetually poisons the soul. It is overwhelming, invincible. Nothing remains but to resign ourselves to it and to lament in vain. This mood receives expression in the wailing opening theme—*moderato con anima*—which is first intoned by the first violins and cellos:

*There is reference here to the crazed condition of Tschaikowsky after his amazing marriage to Antonia Ivanovna Milioukoff. The wedding was on July 18, 1877. He left his wife at Moscow, October 6, in a state bordering on insanity. He was met by his brother Anatol, at St. Petersburg, and after a complete mental collapse, during which he was unconscious for forty-eight hours, left, at the end of a week, for Berlin. A long period of recuperation followed, spent at Clarens on the shore of Lake Geneva, Venice, Vienna and again Venice. It was during this period that his fourth symphony was composed.

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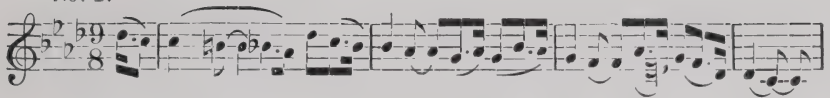
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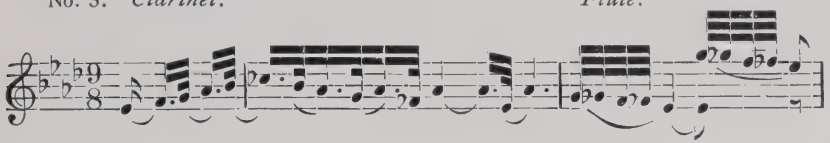


No. 2.



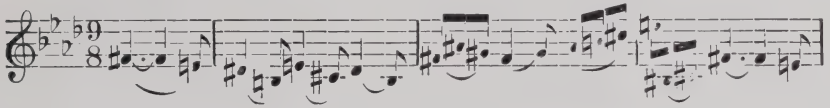
"The feeling of dejection and hopelessness grows ever stronger and more poignant. Is it not better to turn away from reality and lull oneself with dreams?" The first half of the subsidiary theme, curiously fanciful, is heard in the clarinet and then echoed in other wood instruments:

No. 3. *Clarinet.* *Flute.*



"Oh joy! What a sweet and tender dream appears! A radiant presence, full of promise, of happiness, hovers 'round me and beckons me on." This is expressed by the swaying cello theme:

No. 4. *Cello.*



which may be taken as half of the subsidiary theme (No. 3).

"Gradually the whole soul is wrapped in dreams; everything gloomy, everything joyless, is forgotten. Happiness! Happiness!

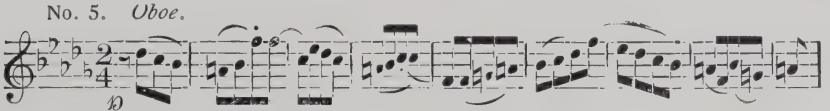
"But no, they are only dreams; Fate appears again (Fate theme, No. 1). All life is a perpetual interchange of dark reality and flattering dreams of joy. No haven can be found; you are tossed hither and thither by the waves, until the sea engulfs you."

## SECOND MOVEMENT

II. "The second movement shows sorrow in another aspect. It is that melancholy feeling that envelops us as we sit alone in the house at night, exhausted by work. The book that we have picked up, meaning to read it, has slipped from our hand; a throng of recollections gather around us. How sad it is that so many things have been and have ceased to be; and yet it is pleasant to think of the year that is beginning. We regret the past, but have not the spirit to commence a new life. We are a little weary of life. We recover ourselves and indulge in retrospect, reviving many a memory. We think of joyous hours when the young blood foamed and bubbled, and found contentment in life. We think of sadder moments, of irreparable losses. It all lies so far away! It is sad and yet so sweet to thus delve into the past."

The exquisite theme in the oboe—

No. 5. *Oboe.*



accompanied by *pizzicato* chords in the strings expresses this mood. After the cello also has sung it the violins bring this quasi-martial theme:

No. 6.



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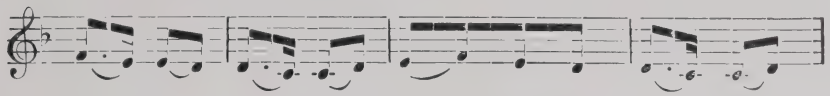
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After some development of this theme and a repetition of No. 5 in various instruments, the clarinets and bassoons bring a fresh theme *(piu mosso)*:

No. 7. *Clarinet and Bassoon.*
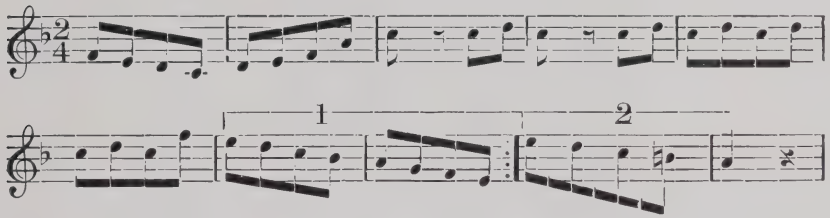


Repetitions of the earlier material follow and the movement ends with the original oboe theme (No. 5), broken into fragments, growing softer and softer, until it dies away in a solo bassoon.

## THIRD MOVEMENT

III. "In the third movement no definite feeling is expressed. We have simply capricious arabesques, unseizable figures that dart hither and thither through the imagination when we have taken a little wine and are a trifle hazy. The mood is neither joyous nor sad. We think of nothing; we give free reign to fantasy, and it takes pleasure in tracing curious lines."
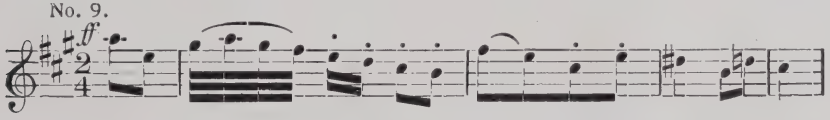
These "dream-fancies" are expressed in the *pizzicato* movement—

No. 8. *Violin.*




which is followed by a quasi-pastoral theme in oboes and bassoons—

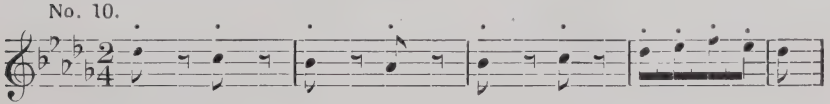
No. 9.




the clue to which is given in Tschaikowsky's words, "suddenly there comes into the memory the picture of a tipsy peasant and a street song."

Finally, "in the distance, the music of a military band is heard drawing near":

No. 10.



"These are the disconnected forms that come and go within the brain in our half slumber. They have nothing to do with reality; they are unintelligible, bizarre, unrelated."

## FOURTH MOVEMENT

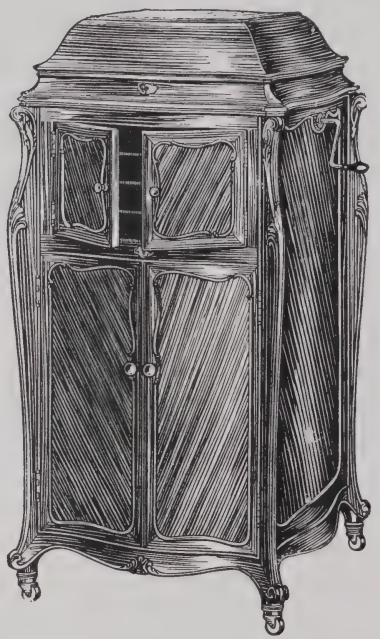
IV. "If you cannot find happiness within yourself, look around you. Go among the people. See how they understand how to be happy; how to give themselves up, body and soul, to joy; the picture of a popular merrymaking."

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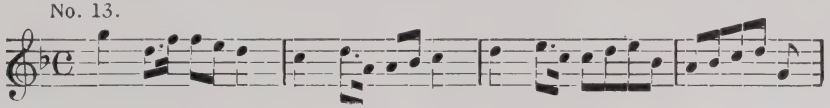



A second theme which is extensively used in the ensuing development is a characteristic Russian folk-song, "In the Field There Stood a Birch-tree," and is first heard in the wood-winds in the key of A-minor:

No. 12. *Flute and Clarinet*



After a return to the rushing first theme (No. 11), this sonorous martial subject appears:

No. 13.



But—"scarcely have you forgotten yourself, scarcely have you had time to lose yourself in beholding the happiness of others, when unwearied Fate (Fate theme, No. 1) again announces its proximity."

"The other human children, however, care little about you. They do not look at you; they do not notice that you are lonely and sad. Oh, how they enjoy themselves, how happy they are! And you will still maintain that everything in the world is gloomy and depressed? Yet there is joy there, simple, primitive joy. Take pleasure in the pleasures of others, and then you will be able to live."

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle and strings.



*Illustration by Courtesy of Lyon & Healy*

### *The Double Bass*

THE largest of stringed instruments, the double bass—it is not, as many people call it, a bass viol—came into general use with the appearance of the violin. Two species of double bass have been employed by performers—one with three strings, the other with four. The former has almost entirely been superseded by the latter, which is tuned thus: 

. It should be remarked here that for convenience in reading, music for the instrument is written an octave higher than the sounds to be produced. As the strings are much thicker than those of other stringed instruments, and their pitch is so much lower—involving, of course, slower vibration—the double bass does not usually lend itself to brilliant performance. Nevertheless, brilliant music has been written for it, as, for instance, the concertos of Dragonetti and Bottesini. Up to the time of Beethoven, the double bass in the orchestra had been given parts of the utmost simplicity, partly because the technique of the players was poor, and partly because no composer had studied the individuality of the instrument. With Beethoven a new era began, and he made, and later composers have made, great demands upon the skill of performers on the instrument.



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*Nicollet at Eighth Street*

# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## NEXT SYMPHONY CONCERT

Friday Evening, December 31, 1915, at 8:15

Soloist: OLIVE FREMSTAD, Soprano

### Program

1 Symphony No. 3, in E major . . . . *Alfven*
I Allegro con brio
II Andante
III Scherzo: Presto
IV Finale: Allegro con brio

2 Song—"Die Allmacht" . . . . . *Schubert*

INTERMISSION

3 Rondo: "Till Eulenspiegel's Merry Pranks," Op. 28 . *Rich. Strauss*

4 *Immolation Scene, from "Die Goetterdaemmerung" . . *Wagner*
Brunnhilde: Mme. Fremstad

*Program Subject to Change*

*First Time in Minneapolis.

Tickets, $2.00, $1.50, $1.00.
Ticket Office at The Cable Piano Co., Nicollet at Eighth.
Seat Sale opens Monday, December 27, at 9 A. M.



### OLIVE FREMSTAD, Soprano

Soloist at the

NEXT SYMPHONY CONCERT

Olive Fremstad was born at Stockholm, Sweden. At the age of six she played piano in a recital at Christiania, Norway. When twelve, she came to this country with her parents, locating first at St. Peter, Minn., later moving to Minneapolis where her unusual musical talent and beautiful voice soon attracted attention. At eighteen she held a prominent church position, resigning to go, first to Chicago, then to New York, to pursue her vocal studies. A year and a half with Lilli Lehmann at Berlin followed and at the end of that time she made her debut in Vienna, singing the role of Brangaene to Mme. Lehmann's Isolde. Next came appearances at Cologne and a three years engagement at Munich, where she attracted the attention of Cosima Wagner who secured her for Bayreuth. Her first appearance in New York, occurred in 1904, with the Metropolitan Opera Company. The history of her subsequent success and rise to international fame is too well known to require repetition.

The present is Mme. Fremstad's third engagement with the Minneapolis Symphony Orchestra.

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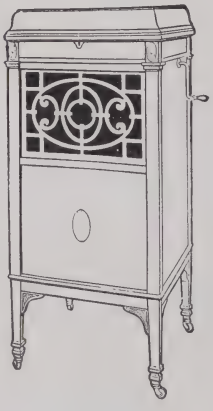
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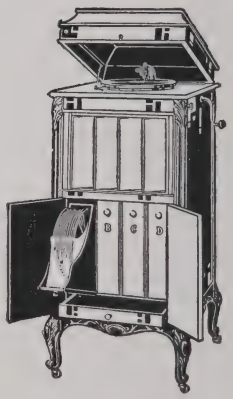
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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Ninth Popular Concert

Sunday Afternoon, December 19, 1915, at 3:30

Soloist: CARLO FISCHER, 'Cellist

### Program

| | | |
|---|---|---|
| 1 | *Festival March | *Taneiew* |
| 2 | Overture to "Ruy Blas" | *Mendelssohn* |
| **3** | **Symphony No. 8, in B minor, (Unfinished)** | ***Schubert*** |
| 4 | "Kol Nidrei," for 'Cello and Orchestra | *Bruch* |
| 5 | "Valse Triste" | *Sibelius* |
| 6 | "Liebestraum" (Orchestrated by Emil Oberhoffer) | *Liszt* |
| 7 | Waltz, "Roses from the South" | *Strauss* |

*Program Subject to Change*

*First time in Minneapolis

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Now on sale at the Cable Piano Co., Nicollet at Eighth.



### CARLO FISCHER, 'Cellist

Soloist at the

NINTH POPULAR CONCERT

Carlo Fischer was born in Washington, D. C. and began the study of the piano when six years of age, but after a few years resigned in favor of the violoncello. His first teacher was Ernest Lent, a pupil of the celebrated Julius Klengel. In deference to the wishes of his father a prominent business man, he discontinued his music, when his father sent him abroad to finish his schooling. Later he resumed his musical studies, entering the Dr. Hoch's Conservatory at Frankfurt on the Main, as a pupil of Prof. Bernhard Cossman and Hugo Becker. During the five years in Frankfurt he was a member of the Museums Gesellschafts Orchestra, Gustav Kogel, director, also playing under such conductors as Rich. Strauss, Mahler, Brahms and others. Two years were spent in Russia and Finland in symphony orchestras and in 1899 he returned to this country. After three years at the first desk of the Pittsburgh Orchestra, Victor Herbert, conductor, a similar period at Cincinnati as first 'cellist, under Frank van der Stucken, he came to Minneapolis in 1906 as first 'cellist of the Minneapolis Symphony Orchestra, occupying the position for five seasons. In 1911 he was appointed assistant manager of the Orchestra which position he held until last July, resigning in favor of the Orchestra in which he now holds the position of second 'cellist.

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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Tenth Popular Concert

Sunday Afternoon, December 26, 1915, at 3:30

Soloist: HENRY J. WILLIAMS, Harpist

### Program

1 Wedding March
2 Overture
3 Scherzo
4 Nocturne
From the Incidental Music to "A Midsummer Night's Dream" . . . . *Mendelssohn*

5 *Concertante Quartet for Oboe, Clarinet, Bassoon and Horn with Orchestra . . . . . *Mozart*
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6 Fantasy for Harp and Orchestra . . . . . *Dubois*
(By Request)

7 Suite from the Ballet "Casse-Noisette" . . . . *Tschaikowsky*

*Program Subject to Change*

*First time in Minneapolis

Tickets for Popular Concerts always 25c and 50c

Seat Sale opens the Thursday previous to Concert at The Cable Piano Co., Nicollet at Eighth



### HENRY J. WILLIAMS, Harpist

Soloist at the

TENTH POPULAR CONCERT

Henry J. Williams was born at Abergabenny, South Wales, in 1882. The playing of the harp dates back to antiquity in the Williams family, so it was but natural that young Henry James should take up the study of this beautiful instrument so beloved of the Welsh.

His principal teacher was John Thomas of the Royal Academy of Music at London, and harpist to the late Queen Victoria and King Edward. Graduating with honors, Williams spent several years as a member of Sir Henry Wood's Orchestra in London, and other English organizations, and filling concert engagements throughout England, Wales and Scotland. In 1902 he came to America, traveling as a concert harpist for five years until 1908, when he was engaged as harpist of the Minneapolis Symphony Orchestra, which position he still holds.

This is Mr. Williams seventh appearance as soloist at these concerts.

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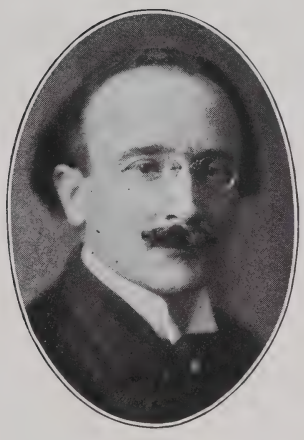
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**Thirteenth Season**
**1915-1916**



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Conductor

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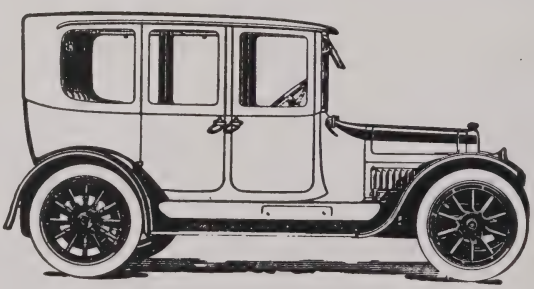


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# SIXTH SYMPHONY CONCERT

Friday Evening, December 31, 1915, at 8:15

## Soloist: OLIVE FREMSTAD, Soprano

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### PROGRAM

1 Overture to "Der Freischuetz" . . . . *Weber*

2 Symphony No. 3, in E major . . . . *Alfven*

I Allegro con brio

II Andante

III Scherzo: Presto

IV Finale: Allegro con brio

3 Song—"Die Allmacht" . . . . . *Schubert*

(Orchestration by Felix Mottl)

### INTERMISSION

4 Rondo: "Till Eulenspiegel's Merry Pranks," Op. 28 *Rich. Strauss*

5 *Finale from "Die Goetterdaemmerung" (Brunnhilde's Immolation) . . . . . *Wagner*

Brunnhilde: Mme. Fremstad

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# Program Notes

## 1 Overture to "Der Freischuetz" — *Carl Maria von Weber* (1786-1826)

Carl Maria von Weber, the German composer (1786-1826), is often called "the father of modern opera." "Der Freischuetz" ("The Free Huntsman"), commonly ranked as the greatest of his operas, was first produced in Berlin, June 18, 1821. The story is founded on a German tradition, told among huntsmen, that whoever will sell his soul to *Zamiel,* the Demon Hunter, may receive seven magic bullets, which will always hit the mark. For each victim whom he succeeds in securing for the Demon, his own life is extended, and he receives a fresh supply of the charmed missiles. The overture presents the story of the opera in condensed form.

"An impressive *Adagio* opening of the overture is followed by a beautiful horn quartet, which does not appear in the opera, and seems to have no connection with it, though some have thought it is intended to signify the happiness of simple woodland life. It is followed by the prelude of the story, the contract between Zamiel and Caspar, described by *tremolos* in the strings, weird tones by the clarinet, and drum beats. This closes the *Adagio* and leads to an *Allegro,* taken from Max's scena, closing the first act. Short passage work follows, leading to the episode of the Incantation music for full orchestra, in which the composer reaches the supreme height of wild, weird music. A beautiful contrast follows for the clarinet which takes up the aria sung by Agatha when she meets her lover in the second act. This continues until phrases of the Incantation music break in again. Once more the beautiful Agatha theme is introduced, leading to the free fantasia. It is based upon fragments of the Incantation and leads to the third section of the overture, which opens with the first theme, followed by phrases from Max's aria in the first act. At the conclusion, phrases from the introduction reappear, and a *decrescendo* to the *coda,* which begins with an impressive *fortissimo* chord for full orchestra followed after a brief transition by a second. A short pause ensues, after which the full orchestra sings a phrase from the superb Agatha aria. The development of the second theme rises to a climax, which closes the overture."

## 2 Symphony No. 3, in E major — *Hugo Alfven* (1872- )

Hugo Alfven is one of the foremost modern Swedish composers. He was born in Stockholm, May 1, 1872, and comes of a family of artistic propensities. As a young man he took up the study of the violin with L. Zitterquist, concertmaster of the Royal Court Orchestra at Stockholm and later with Cesar Thompson, the distinguished Belgian violinist, at Brussels. Prof. J. Lindgren, of the Royal Swedish Conservatory at Stockholm, was his teacher in theory and composition. After a while, young Alfven became interested in painting, and in this he was greatly encouraged by his uncle, Oscar Toerna, one of Sweden's leading landscape painters, but finally, in 1890, he decided to devote his life to the art of music. After a year's experience as a member of the Royal Court Orchestra he resigned to follow the career of a violin virtuoso, and composer. A short symphony, in F minor, and a violin sonate were the first of his works to attract attention. It was not long before his second symphony (D major) appeared and the success of this composition in Sweden, and especially Germany, brought him at once recognition from the leading German critics who hailed him as "The Brahms of the North." Nikisch placed it on one of his London programs and Paris conductors soon followed suit.

Alfven has successively held the positions of professor of counterpoint and composition at the Royal Conservatory, and director of the symphony concerts and Royal Opera at Stockholm. Since 1910 he has held the "chair of music" at the University of Upsala as well as directed the renowned chorus of this famous institution. He has toured Germany, Russia, Austria and Finland with the Upsala Chorus and two years ago was to have visited America at the head of this organization, but the tour was postponed indefinitely to give Alfven undisturbed time for symphonic composition. As an orchestral conductor he has appeared in the big music festivals of Dortmund, Stuggart and Vienna, winning fame for himself and other Swedish composers whose music he conducted. In this he has had the assistance and encouragement of his great friend and admirer, Henri Marteau, the distinguished violinist.



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The third symphony, was first played at Gothenburg, Sweden, in 1906. This was followed by performances at Stockholm and Dortmund. In a letter to Dr. Victor Nilsson, which he has kindly translated for the editor of these notes, Mr. Alfven gives the following interesting information concerning the work which had its first American performance at these concerts, November 6th, last season: "My Symphony No. 3 was written in Italy. It is a pean in praise of all the joys of life, sunshine, and the love to live. The last movement is imbued with an intense longing for home: I dreamed I was a knight in a far-off land, who in a heedless gallop is making for home—a wild ride, now through sunny landscapes, now through dark abysses—until I have reached the goal of my dreams."
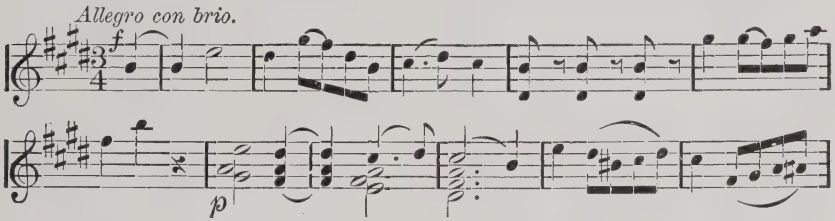
Alfven is the composer of many beautiful songs, piano and violin pieces, cantatas for mixed voices; male choruses, a capella and with orchestra; his orchestral compositions include three symphonies, several rhapsodies, and symphonic poems. An interesting minor work is an "Elegy," for French horn with organ accompaniment. His Swedish rhapsody "Midsommarvaka" has been included in the Orchestra's repertoire since the eighth season (1910-1911).

The Third Symphony bears the dedication "Till Maria, min Hustru: Sovi Ligure 1905." It is scored for large orchestra as follows: three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons, six horns, three trumpets, three trombones, tuba, timpani and strings.

*FIRST MOVEMENT.*

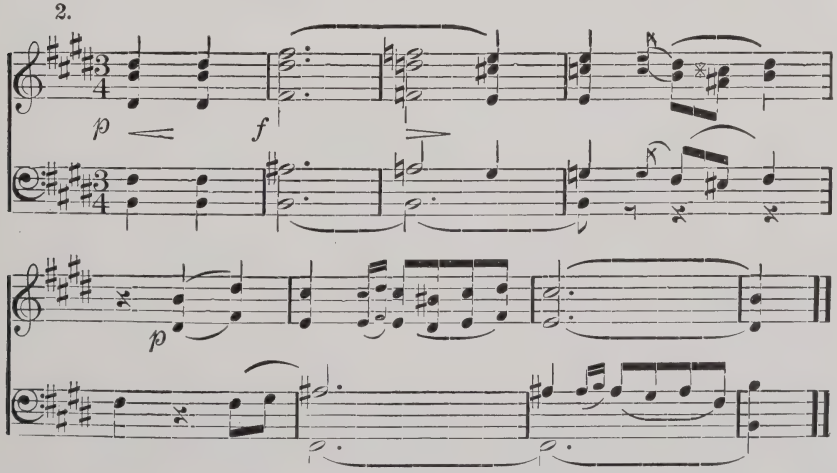
The Symphony opens in this jubilant burst of the main theme given out by the full orchestra excepting the lower brasses:

1.




After six measures the theme is continued softly in the woodwinds. With many trills and a new figure derived from the third measure of this theme a big climax for the full orchestra is built up which quickly subsides and this swaying second theme is heard at a little slower pace in the strings:

2.



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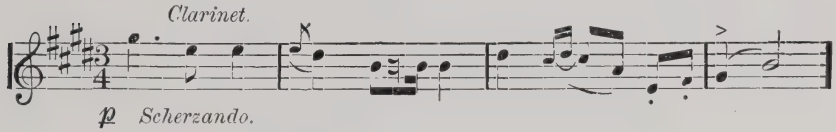
## *A NEW YEAR'S GREETING*

WE desire to express our sincere appreciation of the kind patronage with which we have been favored and wish for our many friends a happy and prosperous New Year.

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A characteristically "Northern" dancing figure is playfully tossed from one section of woodwinds to another, lands finally in the strings and ends in a few measures of furious rushes for the full orchestra. Naively the solo clarinet ushers in the *coda* of the first part with this polka-like theme:

3.

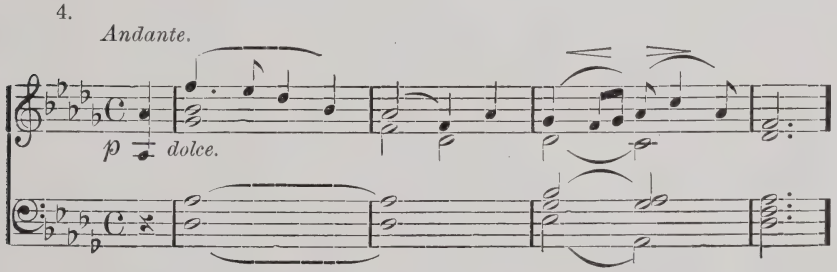



The free development section is long, mostly built upon the first two measures of the main theme and in a grand *crescendo* leads back to the restatement of the main theme most sonorously in the full orchestra. The little naive clarinet theme ends the movement almost humorously.

## *SECOND MOVEMENT.*

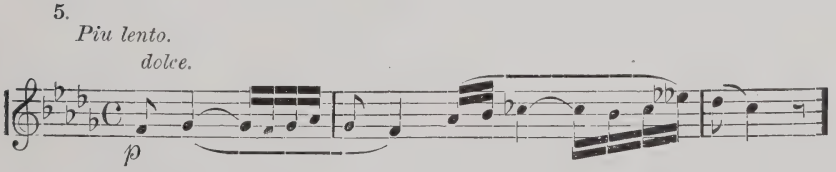
Like some stately Ballade of the North the second movement opens with this folksong-like theme somewhat somberly sung first by the English horn and bassoon and in the remote key of D-flat major but immediately repeated in the warmer tints of muted strings:

4.




This theme is brought forward in continuation as follows:

5.




and with its imitating voices reaches an impassioned climax after which the main theme again appears with richer figurations. There is a second theme of rapid triplets which starts in the solo clarinet and "runs" eventually to the strings but the main burden of the romanza is the heartfelt first theme.

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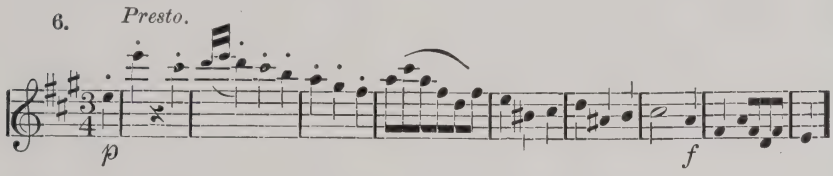
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*THIRD MOVEMENT.*
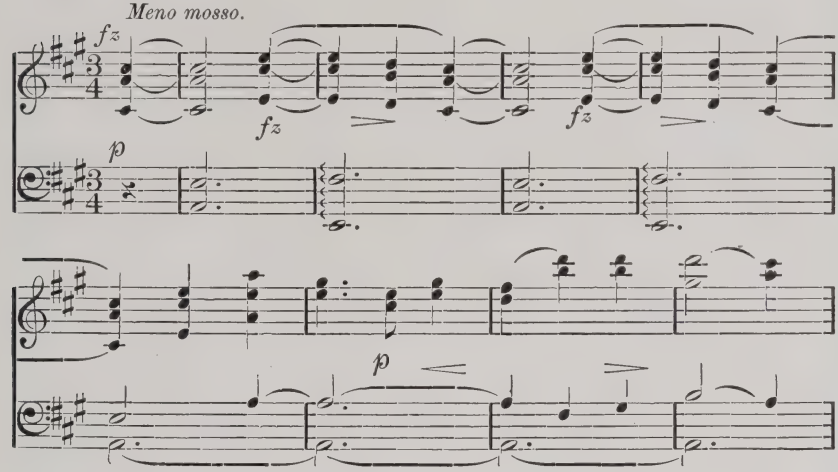
This sprightly theme in the first violins,

6.




opens the fugal first part of the Scherzo which is almost "Beethovenish" in its clarity. The sighing, swaying *Trio* is given to clarinets and horns as follows:
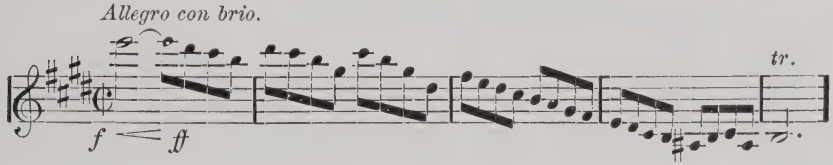
7.




*FOURTH MOVEMENT.*

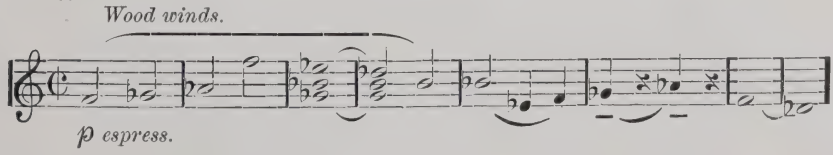
The finale calls attention to an important utterance by blaring trumpet calls. With a rush the strings enter thus:

8.




and the first theme proper continues in a sort of "perpetual motion" figure. In sharp contrast to this "bustling" theme the second theme enters suddenly and softly, as though coming straight from the heart of the "folk."

9.



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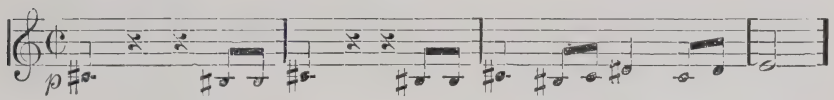
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A subsidiary theme of rhythmical charm follows, which is also much used in the free development.

10.



*Staccato e marcato.*

Towards the end of the movement a dramatic entrance of the "Trumpet calls" occurs which are echoed fearsomely by the six muted horns:

## 3 Song—"Die Allmacht," Op. 79, No. 2 — *Franz Schubert*

(1797-1828)

During the summer of 1825 Schubert made an extensive tour with his friend Vogel, a popular singer, through upper Austria and the Salzkammergut. At Gastein, among other good people, he found his old friend Ladislaus Pyrker, Patriarch of Venice, and composed two songs to his poetry, "Heimweh," and "Die Allmacht." Of the two, "Die Allmacht," sung this evening, is the best known. The accompaniment was orchestrated by Felix Mottl.

Gross ist Jehova, der Herr!
Denn Himmel und Erde verkunden seine Macht.
Du hörst sie im brausenden Sturm,
In des Waldstroms laut aufrauschendem Ruf;
Gross ist Jehova, der Herr!
Gross ist seine Macht!
Du hörst sie in des grünenden Waldes Gesaüsel,
Siehst sie in wogender Saaten Gold,
In lieblicher Blumen Glühendem Schmelz,
Im Glanz des Sternebesäeten Himmels;
Furchtbar tont sie im Donnergeroll
Und flammt in des Blitzes schnell hinzuckendem Flug,
Doch kündet das pochende Herz
Dir fühlbarer noch Jehova's Macht,
Des ewigen Gottes, blickst du flehend empor
Und hoffst auf Huld und Erbarmen
Gross ist Jehova, der Herr!

Great is Jehovah, the Lord!
For Heaven and Earth testify to His great power;
'Tis heard in the fierce raging storm,
In the torrent's loud thundering roar;
Great is Jehovah, the Lord;
Mighty is His power!
'Tis heard in the rustling of leaves in the forest,
Seen in the waving of golden fields,
In loveliest flowers' gaudy array,
'Tis seen in myriad stars that stud the Heavens;
Fierce it sounds in the thunder's loud roll
And flames in the lightning's brightly quivering flash
Yet clearer thy throbbing heart
To thee proclaims Jehovah's power,
The Lord God Almighty, look thou praying to Heaven
And hope for grace and for mercy.
Great is Jehovah, the Lord!

(Schirmer Edition.)

## 4 Rondo—"Till Eulenspiegel's Merry Pranks," Op. 28. — *Rich. Strauss*

(1864- )

"'Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondo form—fur grosses Orchester gesetze, von Richard Strauss,' is the somewhat cumbersome title of this humerous tone-poem. 'Till Eulenspiegel's merry pranks, in the style of old-time waggery—in rondo form—composed for full orchestra.' This is Mr. Krehbiel's translation," writes W. H. Humiston. "'Nach alter Schelmenweise' has been taken to mean 'after an old rogue's tune'—whatever that may signify. But Strauss is a great wag and likes to set his commentators to disputing about inconsequent details while he laughs at them behind his comedian's (sometimes tragedian's) mask. Dr. Franz Wullner, who conducted the first performance of the work at Cologne, November 5, 1895, asked the composer for an explanatory programme. 'It is impossible,' replied Strauss, 'for me to furnish a programme to "Eulenspiegel"; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has

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prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two "Eulenspiegel" motives, which, in the most manifold




disguises, moods and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a rogue has offered them.' The three themes which Strauss indicated in notation are the opening theme of the introduction, the horn melody which follows almost immediately and the descending figure expressive of the hanging.

"Till Eulenspiegel is the hero of an old Volksbuch of the fifteenth century, attributed to a Dr. Thomas Murner. Till is a wandering mechanic of Brunswick, who plays all sorts of practical jokes on the simple-minded peasant folk. Although the composer has refused to give a detailed programme, his commentators have done so and there is one by Wilhelm Mauke which goes into great detail, giving the 'pranks,' accompanied by twenty-nine examples from the score. Condensed, it is something like this: Once upon a time there was a rogue (Shalksnarr), by name Till Eulenspiegel. He was a mischievous sprite, always up to new tricks. Now he jumps on his horse and rides into the midst of the crowd of market women and scatters them. Now he strides in seven-league boots, and now hides himself in a mousehole. Disguised as a priest he preaches salvation and morals, but the rogue peeps out from his disguise and now he tears it off altogether. Now as cavalier he makes love to the pretty maidens, at first in jest, but soon to one of them in earnest —is given the 'mitten' ('basket' in German); now he swears vengeance on all mankind, but, meeting some 'philistines' he forgets his wrath, and mocks them, making faces at them. At length his hoaxes fail and he is executed on the scaffold. But even the scaffold is a joke—now the orchestra repeats the formula with which it began: 'Once upon a time'— and 'Till Eulenspiegel's merry pranks' are over!"

## 5 Finale to "Die Goetterdaemmerung" (Brunnhilde's Self Immolation) *Richard Wagner*

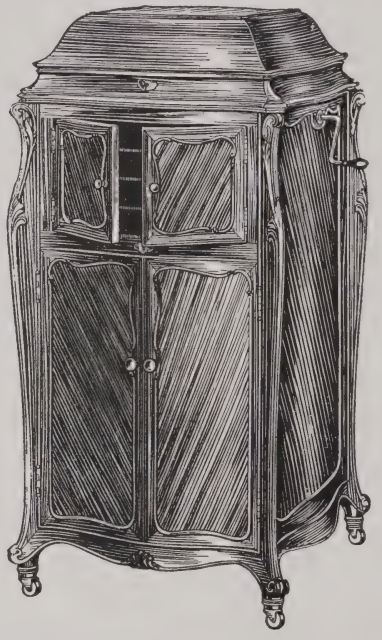
(1813-1885)

The closing scene of "Die Götterdämmerung" (The Dusk of the Gods), the third and last opera of the trilogy "The Ring of the Niebelungen," takes place in the hall of the Gibichungs' castle, facing the Rhine, after the death of Siegfried, who has been treacherously stabbed by Hagen, the half-brother of Gunther. "Hagen endeavors to take the ring," writes Charles Allan Cale, "from the dead hero Siegfried, as his body rests upon the bier." "Gunther, who himself desires the ring, interposes, and in the fight for its possession which follows is killed by a stroke from Hagen's sword. Hagen then grasps at Siegfried's hand, which raises itself in a threatening manner, and he recoils in terror. In the midst of the confusion Brünnhilde solemnly and proudly advances in the light of the torches, and bids the empty clamor cease, for 'this is no lamenting worthy of a hero.' She orders a funeral pyre to be built by the river bank, upon which is laid the body of Siegfried. She contemplates the dead hero with passionate love and sadness; then, seizing a burning brand, and invoking Loge, god of fire, she flings it into the pyre; she calls for her horse, Grane, proudly mounts and dashes into the furious flames. At last they die away, and the Rhine pushes forward from its banks and covers the pyre. The exultant Rhine-daughters are swimming in the flood and recover the ring from the ashes. Hagen makes a last desperate effort to clutch it, but the Rhine-daughters wind their arms about him and drag him into the depths. Far in the distance a red flame spreads among the clouds. Walhalla is blazing in the sky. The Dusk of the Gods has come. Reparation has been made. The hero

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without fear is victorious. Free will, independent of the gods, will rule the world, and the gods themselves are lost in the human creation. Love is given to men and conquers death.

"The scene given is Brünnhilde's farewell to the world before she mounts her horse and rides into the burning pyre. Following is a translation:

Silence your sorrows' clamorous cry. Whom ye have all betrayed, for vengeance cometh his wife. Children heard I whining to their mother because sweet milk had been spilled; yet heard I not lament that befitteth the highest hero's fame. Mighty logs I bid you now pile on high by the river shore! Bright and fierce kindle a fire; let the noblest hero's corse in its flames be consumed. His steed bring to me here, that with me his lord he may follow; for my body burneth with holiest longing my hero's honor to share. Fulfill Brünnhilde's behest. Like rays of sunshine streameth his light; the purest was he who hath betrayed! In wedlock traitor, true in friendship from his heart's own true love only beloved one, barred was he by his sword. Truer than his were oaths ne'er spoken, faithful as he, none ever held promise; purer than his, love ne'er was plighted. Yet oaths hath he scorned, bonds hath he broken, the faithfullest love none so hath betrayed! Know ye why that was? O ye, of vows the heavenly guardians! Turn now your eyes on my grievous distress; behold your eternal disgrace! To my plaint give ear, thou mighty god! Through his most valiant deed by thee so dearly desired, didst thou condemn him to endure the doom that on thee had fallen, he truest of all must betray me, that a wise woman might grow! Know I now all thy need? All things, all things, all now know I. All to me is revealed. Wings of thy ravens wave around me; with tidings long desired, I send now thy messengers home. Rest thou, rest thou, a god! My heritage yields now the hero. Accursed charm! Terrible ring! my hand grasps thee and gives thee away. Ye sisters wise who dwell in the waters, give ear, ye sorrowing Rhine-maids, good counsel lives in your redes; what ye desire I leave to you; now from my ashes take ye your treasure! Ye in the flood, wash it away, and purer preserve your shining gold that to your sorrow was stolen. Fly home, ye ravens! Tell your lord the tidings that here on the Rhine ye have learned! To Brünnhilde's rock first wing your flight! There burneth Loge; straightway bid him to Walhall! For the end of godhood draweth now near. So cast I thee brand on Walhall's glittering walls. Grane, my steed, I greet thee, friend! Knowest thou now to whom and whither I lead thee? In fire radiant, lies there thy lord, Siegfried, my hero blest. To follow thy master joyfully neigh'st thou? Lures thee to him the light with its laughter? Feel, too, my bosom, how it doth burn; glowing flames now lay on my heart; fast to enfold him, embraced by his arms, in might of our loving with him aye made one! Heiaho, Grane! Give him thy greeting! Siegfried! Siegfried! See! Brünnhild' greets thee in bliss."

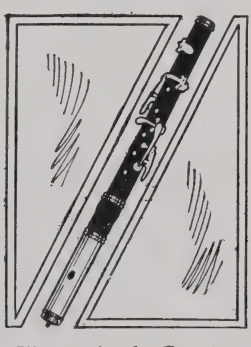
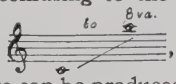


*Illustration by Courtesy of Lyon & Healy Chicago, Ill.*

### *The Piccolo*

THE piccolo is in reality a small flute, and indeed, it is given that name by the French, who call it "Petite flûte," and by the Germans, who style it "Kleine Flöte." The Italians employ either "Flauto piccolo" or "Ottavino"—the latter name signifying that the instrument is an octave higher in pitch than the flute. The piccolo is less than half the length of the ordinary flute, but its key-system closely resembles that of the latter instrument. Owing to the high pitch of the piccolo, composers write for it an octave lower than the actual sounds which they wish to be produced, and thereby avoid the continual use of ledger lines that would be confusing to the eye. The range extends from 

, sounding, of course, an octave higher; but the top note can be produced only in a *fff*, and the working compass of the instrument does not extend beyond the B flat. The lowest notes of the piccolo are weak and seldom are used for solo passages. In the orchestra one piccolo generally is used, but some scores call exceptionally for two piccolos, and Berlioz, in his "Faust," even made use of three.

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

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Friday Evening, January 14, 1916, at 8:15

Soloist: LOUIS GRAVEURE, Baritone

**Guest Conductor: G. W. CHADWICK, of Boston**

### Program

1 *Overture to "Benvenuto Cellini," Op. 23 . . . . *Berlioz*

2 *Symphony in B-flat major, Op. 20 . . . . . *Chausson*

I Lent—Allegro vivo

II Tres Lent

III Anime

3 Aria—"Vision fugitive," from "Herodiade" . . . *Massenet*

INTERMISSION

4 *"Tam O'Shanter" . . . . . *Chadwick*

Conducted by the Composer

5 Aria—"Woo Thou Thy Snowflake," from "Ivanhoe" . . *Sullivan*

6 "Jubilee," from "Symphonic Sketches" . . . . *Chadwick*

Conducted by the Composer

*Program Subject to Change*

*First time in Minneapolis

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Ticket Office at The Cable Piano Co., Nicollet at Eighth.
Seat Sale opens Monday, January 10, at 9 A. M.



### LOUIS GRAVEURE, Baritone

Soloist at the

NEXT SYMPHONY CONCERT

Louis Graveure is one of the European artists who, through the fortunes of war, was prompted to come to this country. He is a native of Belgium and of noble birth. His early life he spent in England attending a celebrated boy's school and later finished his education in the great universities of France and Germany. His musical studies began at an early age, and have continued up to the present time. Mr. Graveure opened his first American tour at Aeolian Hall, New York, last October, following which he came direct to Minneapolis appearing with the Orchestra, Sunday, October 24th for the first popular concert. Not only was his success instantaneous but Mr. Graveure revealed himself as the equal of any vocal concert artist who has appeared in this country within the last few years.

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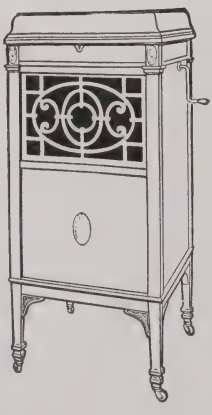
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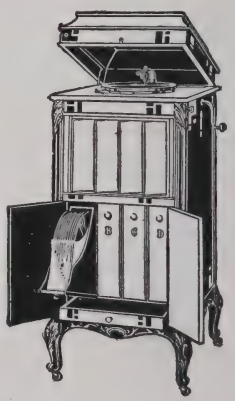
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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Eleventh Popular Concert

Sunday Afternoon, January 2, 1916, at 3:30

Soloist: LUELLA CHILSON-OHRMAN, Soprano

### Program

| | | |
|---|---|---|
| 1 | March of the Boyards | *Halvorsen* |
| 2 | Overture—"Sakuntala" | *Goldmark* |
| 3 | *Suite from the Ballet, "La Korrigane" | *Widor* |
| 4 | Aria—"Ah! Renditi," from "Il Puritani" | *Bellini* |
| 5 | **Roumanian Rhapsody No. 1 | *Enesco* |
| 6 | Overture to "Mignon" | *Thomas* |
| 7 | Recitative and Romanza from "William Tell" | *Rossini* |
| 8 | Spanish Caprice ("Caprice Espagnol") | *Rimsky-Korsakow* |

*Program Subject to Change*

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### LUELLA CHILSON-OHRMAN, Soprano

Soloist at the

ELEVENTH POPULAR CONCERT

Luella Chilson-Ohrman, who is a native Wisconsin girl, received her first vocal training under Herman Devries, the former baritone of the Metropolitan Opera Company; later she studied with Jean de Reszke in Paris. Her first distinct success in America came when she created the principal soprano role in Elgar's "Caractacus," with the Appolo Club of Chicago. Following this Mme. Ohrman firmly established her reputation through her appearances with the Minneapolis, Chicago and New York Symphony Orchestras. The present is her third engagement with the Orchestra here for a popular concert and in the spring of 1913 she was one of the soloists with the Orchestra during the entire Spring Tour.

In 1914 arrangements were made for Mme. Ohrman's debut with the Paris Opera Comique and at the Royal Opera, Covent Garden, London, but the outbreak of the European war necessitated a postponement of these plans.

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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Twelfth Popular Concert

Sunday Afternoon, January 9, 1916, at 3:30

Soloist: HARRY PHILLIPS, Baritone

### Program

| | | |
|---|---|---|
| 1 | Overture to "Stradella" | *Flotow* |
| **2** | **Symphony No. 1, "Rustic Wedding"** | ***Goldmark*** |
| 3 | Aria—"Eri tu," from "The Masked Ball" | *Verdi* |
| 4 | *Minnehaha's Dream | *Carl Busch* |
| 5 | Scene and Waltz from Ballet, "Gretna Green" | *Guiraud* |
| 6 | Aria—"Legend of the Sage-Bush," from "The Juggler of Notre Dame," | *Massenet* |
| 7 | March of Homage, from "Sigurd Jorsalfar" | *Grieg* |

*Program Subject to Change*

*First Time in Minneapolis.

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### HARRY PHILLIPS, Baritone

Soloist at the

TWELFTH POPULAR CONCERT

Harry Phillips is one of the most popular and successful singers in the Twin Cities. He was born in Clifton Springs, New York, and began the study of music at an early age. For several years he confined himself to the study of piano, organ and harmony, completing his studies with a four years course at Stuttgart, Germany, at the Royal Conservatory. Returning to America, Mr. Phillips, established himself in St. Paul as a teacher of piano and organ but becoming interested in the development of his voice he confined himself to vocal studies; first under Fletcher Wheeler, then Miss Breed of Chicago and Mrs. Jessica deWolf of St. Paul. His services were soon in demand for concerts and oratorios but time was found to coach with such distinguished masters of the vocal art as George Hamlin, Max Heinrich and Nelson Burnett. The summer of 1910 he spent in London, coaching with Fred Walker and Dr. Leirhammer and in 1914 with Oscar Seagle at Bramber, England.

Last season Mr. Phillips distinguished himself by his singing of the difficult baritone part in Beethoven's Ninth Symphony, with the Orchestra, here and in St. Paul. The present will be his second appearance at a popular concert.

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**Thirteenth Season**
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EMIL OBERHOFFER
Conductor

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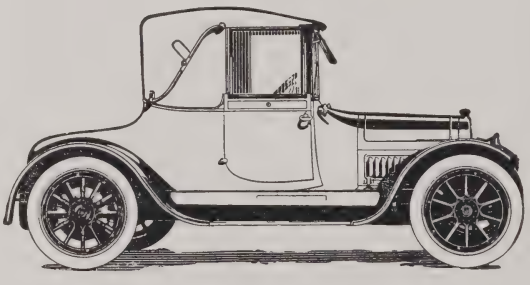
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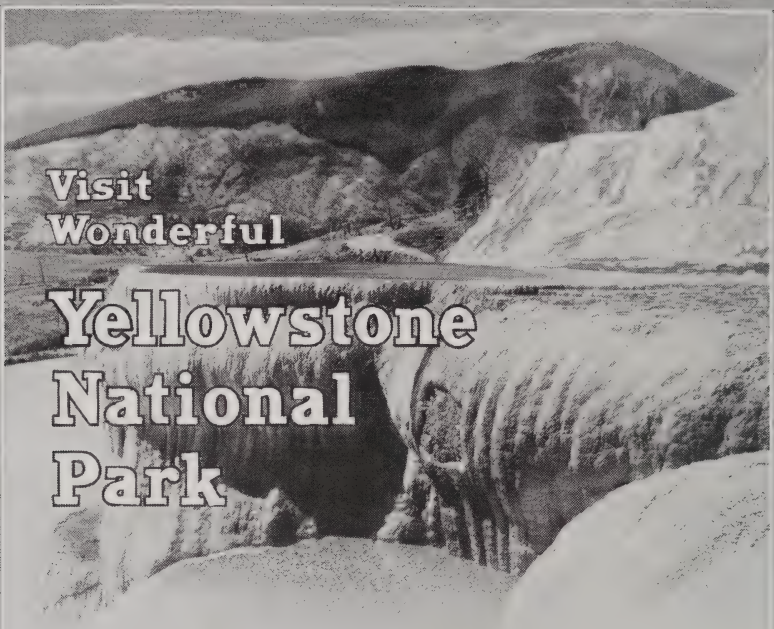
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Friday Evening, January 14, 1916, at 8:15

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**Guest Conductor: G. W. Chadwick, of Boston**

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## PROGRAM

1 *Overture to "Benvenuto Cellini," Op. 23 . . *Berlioz*

2 *Symphony in B-flat major, Op. 20 . . . *Chausson*
I Lent - Allegro vivo
II Tres Lent
III Anime

3 Aria—"Vision fugitive," from "Herodiade" . . *Massenet*

INTERMISSION

4 *Ballade for Orchestra, "Tam O'Shanter" . . *Chadwick*
Conducted by the Composer

5 Prologue to "I Pagliacci" . . . . *Leoncavallo*

6 A Dance Rhapsody . . . . . *Delius*
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**IMPORTANT ANNOUNCEMENT: As encores impair the artistic unity of a program and tend to prolong a concert to undue length, the management has decided that encores cannot be permitted.**

The evening concerts commence at exactly fifteen minutes after eight o'clock, when the doors will be closed and no one admitted until after the number is finished.

Those who wish to leave before the end of the concert are requested to do so in an interval between numbers.

Electric Bells will ring throughout the building three minutes before the end of the intermission.

*Advance Programs on Pages 27, 29 and 31*

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# Program Notes

## 1 Overture to "Benvenuto Cellini," Op. 23 — *Hector Berlioz* (1803-1869)

This overture was composed early in the year 1838, and was first performed at the premiere of the opera "Benvenuto Cellini" at the Opera, Paris, September 10, 1838. When first published in separate form it was dedicated to Ernest Legouve, who had loaned Berlios two thousand francs to afford him time to complete the opera. The story of the opera, though based on the famous artist, Benvenuto Cellini, is wholly fictitious, and is supposed to have occurred about 1532.

Berlioz scored the overture to "Benvenuto Cellini" for the following instruments: two flutes (piccolo), two oboes, two clarinets (bass clarinet), two bassoons (four bassons *ad libitum*), four horns, four trumpets, two cornets, three trombones, tuba, timpani, bass drum, cymbals, triangle and strings.

The thematic material of the overture, as that of the overture "Le Carnaval Romain," originally intended by Berlioz to be played as an introduction to the second act of "Benvenuto Cellini," is taken chiefly from the opera.

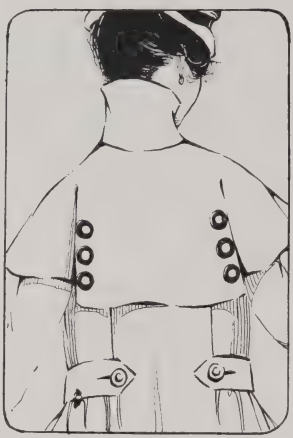
The overture opens with the carnival music. "Then," writes W. H. Humiston, "the Cardinal speech is played *pizzicato* by cellos and basses, followed by a theme from the 'Ariette d' Arlequin' and the Cardinal's theme again, this time preluded on the trombones, then played by clarinets and bassoons. The main body of the overture now begins with the carnival theme—*Allegro deciso con impeto,* G major, 2-2 time. The love music of Cellini and Teresa, a fluent melody in the wood-wind, is accompanied by the middle strings while the first violins play fragments of the carnival theme. The development of these themes is quite worthy of Berlioz, and the overture ends with the Cardinal's theme played *fortissimo* by the brass, with sustained chords in the wood-wind and rapid passages in the strings. Just before the end there is a 'general pause' of three bars, the cellos play the first phrase of the Cardinal theme, and a quick *crescendo* brings the final chord."

## 2 Symphony in B flat major, Op. 20 — *Ernest Chausson* (1855-1899)

Ernest Chausson was a pupil of Cesar Franck. "Officially he had, in 1881 (June 27), been enrolled a member of the composition class of the Conservatory of Paris," writes Felix Borowski, "which at that time was conducted by Jules Massenet; but in reality the aspirations of this young man—Chausson was at that time twenty-five years old—were not the aspirations which were supposed to rule the well-conducted minds of Massenet's disciples. The composition class of the Conservatoire looked forward to the Opera as the summit of artistic fame, and the symphonic forms—chamber music and the like—were given scant attention. There were a number of students who believed that much could be said in favor of the symphony and of the abstract forms which had made so glorious a thing of German art. This belief was shared by Cesar Franck, modest, shrinking teacher who took the organ classes. Franck was regarded by his colleagues as a visionary; that he was a great composer was the conviction only of a handful of young students who confided to him their desire to partake of his instruction. Of these Ernest Chausson was one. This disciple of Franck was not forced to depend on music for his living. He was wealthy, but his studies were pursued, not with the unconcerned indifference of many *dilettante,* but with the earnestness of one who realized the lofty nature of his calling. The personality of Chausson was akin to that of Franck, his teacher. He was modest, unassuming, little given to assertiveness. During his lifetime Chausson's music was but little familiar to the world and he took few steps to make it better known."

Chausson's death, on June 10, 1899, was of tragic suddenness. He was riding a bicycle down a hill on his estate at Limay when, during the downward progress he lost control of the bicycle, and his head was dashed against a stone wall at the bottom of the incline.

The Symphony in B flat was written—or at least completed—in 1890. It was played in April, 1891, at a concert of the Societe Nationale, replayed April 30, 1892, at a concert (of works composed by the principal members of the society) given in the hall of the Conservatoire. In 1896 Ysaye played it at Brussels.



# Harbingers of Spring Modes

That Fashion is "studiously neutral" is indicated by the military influence of Metallic Laces, Embroideries and Embellishments, offset by the vogue for "Dove Gray," the color of peace.

To be brief—"Capes and Metal" indicate the newer fashions. Capes in one form or another appear on suits, coats and gowns, and there is even a suggestion of them on the separate skirt.

## New Dayton Gowns

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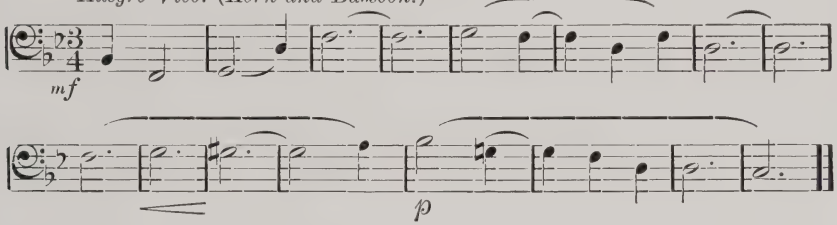
Chausson's symphony is scored for three flutes, piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, four trumpets, three trombones, tuba, timpani, harp and strings.

## FIRST MOVEMENT.

I. The work opens with an Introduction (*Lent,* B flat major, 4-4 time), its subject (of which important use is made in the *finale*) appearing in the lower strings, clarinet and first horn. The main movement (*Allegro vivo,* B flat major, 3-4 time) presents its principal theme in the first horn and bassoon.

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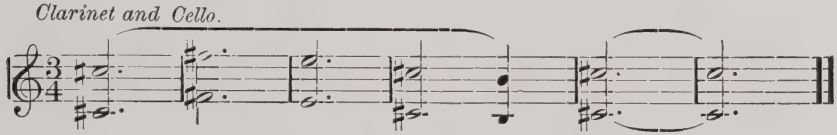
*Allegro Vivo.* (*Horn and Bassoon.*)




After a *crescendo* and a quickening of the time, this theme is presented by the full orchestra, the harp with sweeping *arpeggios* helping to fill in the harmony. There is a transitional passage leading to the second theme,

No. 2.

*Clarinet and Cello.*
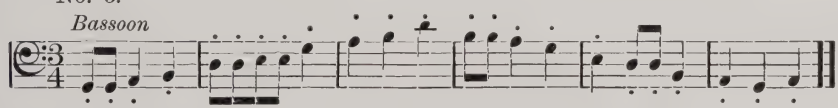


at the close of which occurs an ascending and descending *staccato* phrase in the wood-wind, of which employment is made later on. The second theme is announced by the 'cellos and clarinet.

The development begins (*Plus lent*), with a working out of the principal theme in the oboe (in F sharp major). There follows then an extensive development of this up and down *staccato* phrase of the transitional passage.

No. 3.

*Bassoon*



this being succeeded by further elaboration of the principal subject. The time changes to 2-4, the first theme being still worked out in the first horn. Soon the brasses intone the theme which has opened the Introduction, the transitional figure being constantly in evidence. A chromatic scale in thirds for the two clarinet leads into the Recapitulation. With changes of instrumentation this presents the same subjects as before. A coda (*Presto*) brings back the principal theme, now, however, in 4-4 time.

## SECOND MOVEMENT.

II. (*Tres lent,* D major, 4-4 time.) The solemn subject of this movement begins in the strings, the lower harmony being reinforced by the clarinet, bassoon and two horns.

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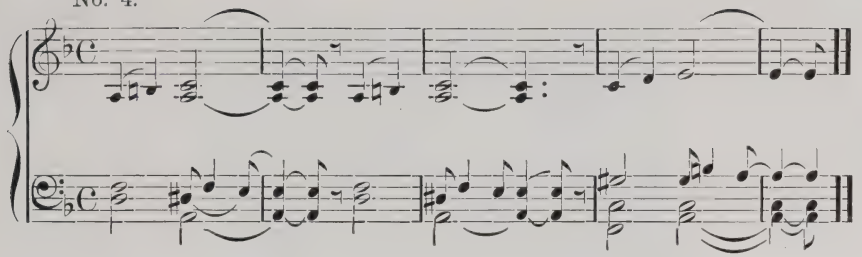
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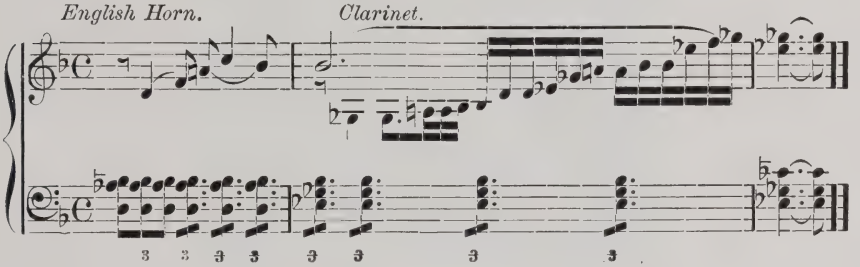
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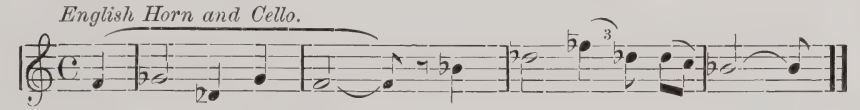
Over a triplet figure in the violas and violoncellos, a new idea is put forward by the English horn and clarinet,

No. 5.




the ascending sixteenth-note figure of the latter instrument being much in evidence in the following portions of the movement. A modified restatement of the opening subject now appears in the horns. The time quickens, and over an *arpeggio* figure in the strings, this expressive melody in B flat

No. 6.
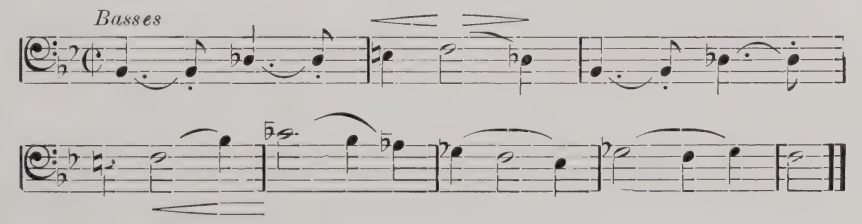



is brought forward by the cellos and English horn. This is taken up by the violins and worked over to a great climax, at which the main subject of the movement returns *fortissimo* in the full orchestra.

## THIRD MOVEMENT.

III. (*Anime,* B flat minor, 4-4 time.) An introduction, twenty-eight bars long, opens with a whirling figure in the strings, over which the trumpet and woodwinds foreshadow the theme of the *finale.*

The main movement (*Tres anime*) has the principal theme announced by the basses,

No. 7.



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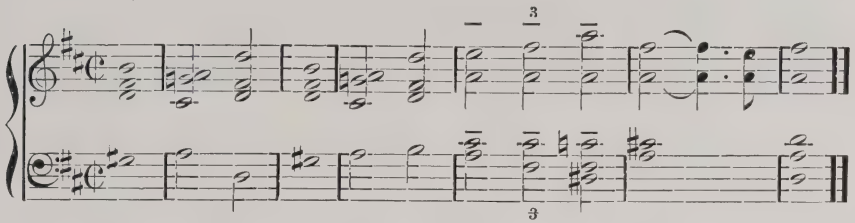
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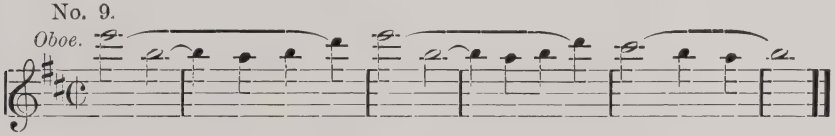
it being continued by the violins over a pulsating figure in the wind. The second subject is announced by the full orchestra,

No. 8.



a second section of it appearing in the oboe,

No. 9.




a long double trill being played below it by two flutes. The development begins with a working out of the first theme. This begins immediately, followed by a re-development (in light, jumping notes of the first violins and violas) of the principal subject of the opening movement. Later there is heard the figure which began the introduction to the *finale*. The clarinet then works out the second theme, it being continued by the strings. A *crescendo* leads into the Recapitulation, the first subject of which is presented by the full orchestra. The second theme, given to the horn, appears in G major, the second section of it being given to the violas and clarinets over a *tremolo* in the basses. There is a *crescendo* and suddenly the material of the introduction to the symphony makes its appearance (*Grave*) in the brass. This is taken up by the first violins, suggestions of the principal theme of the finale appearing in the wood-wind. With a final reminiscence of the first introduction the symphony comes to its conclusion.

## 3 Aria—"Vision Fugitive," from "Herodiade," *Jules Massenet*

1842-1912)

Following the success of Massenet's opera "Roi de Lahore," Ricordi, the Milan publisher, commissioned Massenet to write an opera, who accordingly composed "Herodiade," the words by Paul Milliet and Henri Gremont, based on Gustave Flaubert's novelette, "Herodias." The opera contains much of the best music Massenet has written; and the plot, while based upon the well-known scriptural story, does not follow the bible or tradition very closely, differing quite largely from Salome. The action takes place in Jerusalem in the year 30 A. D.

The aria sung this evening occurs in the beginning of Act II, the scene being Herod's chamber. As the curtain rises Herod is seen lying on his couch surrounded by attendants who are singing for his entertainment. His thoughts are all of beautiful Salome and to distract his mind he bids his slaves dance. A love potion is given him by one of the slaves, who says it will make him see the face of the one he loves. Before drinking the potion he describes the vision of Salome which haunts him night and day, and declares to possess her he would surrender his soul. Following is a translation of the text of his song:

*Recitative*: "That this potion should give me such a dream! That I might see her again, to gaze on her beauty, divine radiance, promised my eyes! Too brief the hope which comes to lull my heart to rest and trouble my thoughts! Oh, fly not from me, sweet illusion!

*Air*: Fleeting vision, forever pursued, thou mysterious angel that seizes my whole life, ah, 'tis thou whom I would see, my love, O my hope!

Fleeting vision that seizest my whole life, to hold thee in my arms! to feel thy heart beat with loving ardor! there to die in ecstasy! For these transports, for this love, ah! without remorse and without complaining I would give my soul, for thee, O my love!

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## 4 Ballade, "Tam O'Shanter" *George Whitefield Chadwick*

(1854- )

In a letter to the editor of these program notes Mr. Chadwick writes: "I am sending the analytical sketch of 'Tam O' Shanter' for your program, which is taken from the program book of the Litchfield Choral Union, in Norfolk, Conn., at whose Festival last June (1915), the piece was first performed. This Festival is given under the patronage of Mr. Carl Stoeckel, and the piece was written at his instigation."

Burns' fantastic "tale in verse," is the story of Tam O' Shanter, a drunken peasant, peeping in at the windows of "Alloway Kirk" on his way home late at night from the tavern and seeing the "hellish legions dancing"; his discovery and flight for the river Doon, "and was half way across before a pursuing 'cutty sark' could grasp his horse's tail." Following is the analysis mentioned above: "The lines of the poem which have suggested the musical illustration are as follows:

"The wind blew as 't were blawn its last,
The rattling showers rose on the blast," etc.

A short and stormy introduction for the full orchestra leads directly to the Tam O' Shanter theme:

"Ae market night
Tam had got planted unco right,
Wi' reaming swats that drank divinely;"

It is a jocund, roistering chorus in the style of a Scotch folk tune, given to the horns and trombones, sometimes in different keys simultaneously, and immediately repeated by the strings and wind. This is interrupted by another burst of the storm, which shortly dies away in a roll of distant thunder.

Then begins Tam's homeward journey through the storm,

"Weel mounted on his gray mare Meg

. . . . . .

Tom skelpit on thro' dub and mire," etc.

a persistent trotting figure in the basses and 'cellos, with which short fragments of the Tam O' Shanter theme are heard in the wind instruments. This leads to a choral theme given to the trombones,

"Kirk Alloway is drawing nigh."

for which a part of the old Scottish tune called "Martyrs" has beeen utilized. After a climax, this comes to a sudden stop as Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.

"He screwed the pipes and gart them skirl." There is squealing of bag pipes (oboe and bassoon) and a rough horn-pipe dance tune, "No cotillion brent new frae France" (solo viola); both tunes afterwards repeated in combination by the whole orchestra. There is a rattling of bones (Xylophone), unearthly shrieks from the clarinets and muted horns and dismal groans from the trombones and tuba. The tempo continually accelerates, and finally ends with a furious reel in which every instrument in the orchestra plays its loudest and fastest. Then Tam interrupts with his flattering comment, a little *recitative* for the horns and bassoons, "Weel done, cutty sark."

"And in an instant all was dark."

A moment of silence, and after two menacing notes from the gong

"Out the hellish legion sallied."

A reiterated galloping figure in the strings accentuated by the percussion leads the wild chase of the witches. With an awful shriek the bridge is crossed:

"Ae spring brought off her master hale
But left behind her ain gray tail."

Then follows a short interlude of plaintive character, possibly suggestive of Maggie's varied emotions. The music now loses its delineative and illustrative character and becomes more subjective.

In the rather extended close which follows, the Tam O' Shanter theme gradually returns; at first in fragments of the melody given to the wind instruments, and finally for divided strings and harp.

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But here it no longer depicts the carousals of the drunken highlanders. It is transformed into a quiet sustained melody with simple harmonizing, purely lyrical in expression. A short episode then brings back fragments of the bagpipe and fiddle dance tunes in combination with the "Kirk Alloway" chorale, suggesting perhaps the moral of the last verse of the poem,

"Remember Tam O' Shanter's mare."

The piece ends very quietly with a reminiscence of the "Tam O' Shanter" theme.

Though the composition is called a Ballade, the composition is obviously a symphonic poem. Both score and parts are in manuscript and the present is the first performance of the work by an established symphony orchestra at one of its regular concerts. The work is scored for the following instruments: Three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets (two in B-flat and one in D), bass-clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, cymbals, tamtam, xylophone, "Glockenspiel," wood drum, Chinese drum, sand block, rattle, harp and the usual strings.

George Whitefield Chadwick was born in Lowell, Mass., November 13, 1854. His ancestors for many generations were of New England stock, his great grandfather having fought in the battle of Bunker Hill. His parents were musical and at the age of sixteen the boy became organist of a church in Lawrence, Mass., to which place the family had moved. From 1871 to 1875 he studied at the New England Conservatory of Music, in Boston. In 1876 he took charge of the music department of Olivet College, Michigan, but a year later went to Germany and spent several years studying under famous masters of all phases of the musical arts. In 1880 he returned to Boston, was appointed organist of St. John's Church and joined the staff of the New England Conservatory. Since 1897, Mr. Chadwick has been director of the Conservatory, and the development of this institution to its level with the great conservatories of Europe is due largely to his efforts.

## 5 Prologue to "I Pagliacci"

*Ruggiero Leoncavallo*
(1858- )

Leoncavallo achieved his first and greatest success with the opera "I'Pagliacci" ("The Players"), in which is given in stirring pulsating musical representation a tragic scene from Italian life. The words of the familiar Prologue are as follows:

A word allow, sweet ladies and gentlemen; I pray you hear me why alone I appear—I am the prologue! Our author loves the custom of a prologue to his story, and as he would revive for you the ancient glory, he sends me before you to speak the prologue but not to prate, as of old, that the tears of the actor are false, unreal; that his sighs and cries, and the pain that is told, he has no heart to feel! No! No! Our author tonight a chapter will borrow from life with its laughter and sorrow. Is not the actor a man with a heart like you? So 'tis for men that our author has written, and the story he tells you is true!

A song of tender memories deep in his listening heart one day was ringing; with trembling hands he wrote it, and marked the time with sighs and tears. . . . Come, then, here on the stage you shall behold us in human fashion, and see the sad fruits of love and passion! Hearts that weep and languish, cries of rage and anguish and bitter laughter. Ah, think then, sweet people, when you look on us clad in our motley tinsel, ours are human hearts, beating with passion; we are all men like you, for gladness or sorrow. 'Tis the same broad heav'n above us, the same wide, lonely world before us! Will ye hear, then, the story, how it unfolds itself surely and certain? Come then, ring up the curtain.

## 6 A Dance Rhapsody

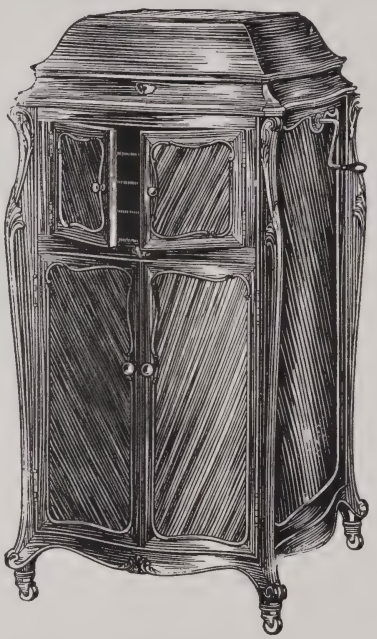
*Frederick Delius*
(1863- )

No composer has more closely approached being a cosmopolitan in art than Frederick Delius. He was born at Bradford, in Yorkshire, England, in 1863, the son of German parents who became naturalized. As a child, his ambition was to become a musician, and as a boy he acquired quite a proficiency on the violin, but his general musical studies were mostly self-conducted until he grew to manhood. His father, a merchant, was opposed to a musical career for his son and when the young man was twenty he came to this country and for a time managed an orange plantation in Florida, where he "studied music and nature." After several years of cultivating oranges, Delius determined to devote himself exclusively to music, went to Leipzig and studied under Jadassohn and Reinicke. Since 1888 he has resided in France, either in Paris or in the small village of Grez-sur-Marne.

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Though his music has been more often performed in Germany than elsewhere, he is generally regarded as belonging to the younger group of English composers. In a London *Musical Times* of recent issue, Delius has an enthusiastic champion in a writer named Philip Heseltine, who says: "Delius's position in the musical world of today is one of curious isolation; he has ever held aloof from the great public, and it is scarcely surprising that he is regarded with a certain bewilderment as a mysterious, enigmatic, albeit very arresting figure. Vagueness of nationality is a source of mystification to many; and, from the point of view of the public, there are many other puzzling things about this composer. He is fifty years old, yet he holds no official position in the musical life of the country. He never gives concerts or makes propaganda for his music. He never conducts an orchestra or plays an instrument in public. * * * There is an elusiveness about much of his music which perhaps renders it for those unaccustomed to his idiom more difficult to grasp at a first hearing than works of a far greater technical complexity * * *. As one prominent English writer on musical subjects phrases it: 'The melody, harmony and orchestration of his works are one and indivisible. The ideas are not merely orchestrated; the orchestration, that is, is not merely the clothing of the ideas, but part of their very tissue.' This characteristic of his compositions is probably due to his method of always writing in full score instead of sketching for the piano first and afterwards transposing for the orchestra."

It is only within the past three years that the name of Delius has appeared on symphony programs in this country, but so far as the editor of these program notes can find, the performance of this work by Mr. Oberhoffer and the Orchestra at the concert of Friday, November 5, 1915 (second symphony concert of this season), was the first in this country. The principal theme of this composition has the character of an old English, or possibly Irish, dance, though at times the music has a decided Oriental coloring.

The score of "A Dance Rhapsody" calls for three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets, bass clarinet, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, one tuba, timpani, tambourine, triangle, cymbals, harp and the usual strings.

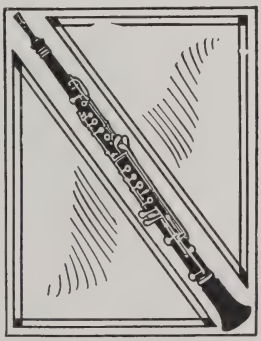
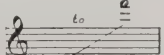


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### *The Oboe*

THE oboe is a direct descendant of an old instrument which was known as shawm in England and schalmey in Germany. The word "oboe" is derived from the Italianized form of the French "hautbois"; *i. e.*, a high woodwind instrument, as distinguished from "basson" (bassoon), a low one. As an orchestral nstrument the oboe came regularly into use about 200 years ago, the instrument at that time having been much coarser in tone, and, owing to the fact that it possessed only two keys, much more limited as to its technical possibilities than it is now. The oboe belongs to a group of wind instruments played with a double reed—two fine pieces of prepared cane placed one against the other and bound by means of silk to the end of a short piece of metal tubing, called a "staple." The body of the instrument is made of cocus, ebonite or rosewood, and upon it there is fixed an elaborate system of keys whose fingering has resemblances to that of the flute.

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## NEXT SYMPHONY CONCERT

Friday Evening, January 28, 1916, at 8:15

Soloist: LEOPOLD GODOWSKY, Pianist

### Program

1 Overture: "Leonore," Op. 72, No. 3 . . . . *Beethoven*

2 Symphony No. 1, in C Minor, Op. 68 . . . . *Brahms*

I Un poco sostenuto—Allegro

II Andante sostenuto

III Un poco allegretto e grazioso

IV Adagio—Piu andante—Allegro non troppo, ma con brio

INTERMISSION

3 Concerto for Pianoforte and Orchestra, No. 1, in B-flat minor, Op. 23 . . . . . *Tschaikowsky*

I Andante non troppo e maestoso—Allegro con spirito

II Andantino semplice—Allegro vivace assai

III Allegro con fuoco

*Program Subject to Change*

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### LEOPOLD GODOWSKY, Pianist

Soloist at the

NEXT SYMPHONY CONCERT

Leopold Godowsky was born in Wilna, Russian Poland, February 13, 1870. He made his debut in Wilna, at the age of nine, and then toured Russia and Poland. He made his first American tour in the season of 1884-85. In 1886 he went to Paris and studied with Saint-Saens from 1887 to 1890. His second American tour was in the season of 1890-91 and since then his time has been divided between America and Europe.

In recognition of his art, Godowsky was appointed in 1910 by the Emperor of Austria, head of the Master School for Pianoforte at the Royal Academy of Music, at Vienna. A large salary is attached to the position of honor held by Godowsky at the Master School, and the day he was nominated by the Emperor, ten years of service were given him in connection with the pension he shall receive in case of sickness, inability to work, or in case of death, his family shall receive the pension. Mr. Godowsky is also permitted, according to his arrangement with the Austrian government, to travel whenever and wherever he wishes without special permission from the government. The present is Mr. Godowsky's first appearance with the Orchestra here.

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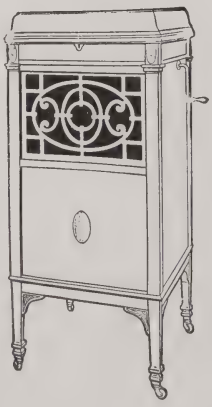
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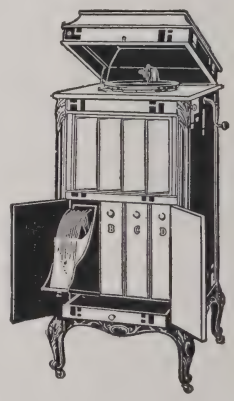
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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Thirteenth Popular Concert

Sunday Afternoon, January 16, 1916, at 3:30

Soloist: FLORENCE AUSTIN, Violinist

### Program

| | | |
|---|---|---|
| 1 | March, from "Lenore" Symphony | *Raff* |
| 2 | Overture to "Poet and Peasant" | *Suppe* |
| 3 | Two Movements from Symphony No. 4<br>I "East" II "South" | *Hadley* |
| 4 | Concerto for Violin, in D minor | *Wieniawski* |
| 5 | "Peer Gynt" Suite No. 1 | *Grieg* |
| 6 | Invitation to the Dance | *Weber-Weingartner* |

*Program Subject to Change*

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### FLORENCE AUSTIN, Violinist

Soloist at the

THIRTEENTH POPULAR CONCERT

Florence Austin, daughter of Dr. E. E. Austin of Minneapolis, was born at Kalamazoo, Mich., and moved to Minneapolis with her parents when still a young child. She began the study of the violin when eight years old, one of her first teachers being Heinrich Hoevel. Later she went to New York, studying three years with Henry Schradieck, Camille Urso and then Ovide Musin, going abroad with him a few months later when he was appointed to succeed Cesar Thompson at the Liege Conservatory. After four years at Liege, where she won the first prize, the first American to be so distinguished, she returned to this country and entered upon the career of a concert violinist. Miss Austin has appeared in almost every city of importance in this country as well as Paris, London and Brussels, abroad. The present engagement is her second here with the Orchestra.

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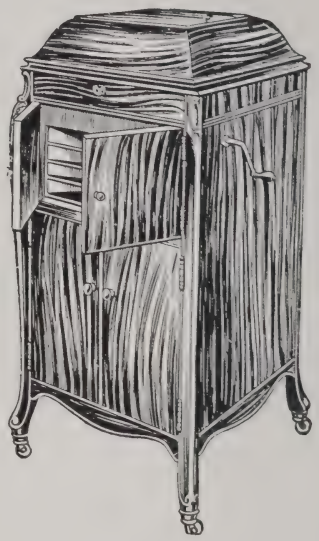
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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Fourteenth Popular Concert

Sunday Afternoon, January 23, 1916, at 3:30

Soloist: FRANCES NASH, Pianist

### Program

1 Coronation March from "Die Folkunger" . . . *Kretschmar*
2 Overture to "Le Roi d'Ys" . . . . . *Lalo*
3 *"Aladdin," A Chinese Suite . . . *Edgar Stillman Kelley*
4 Concerto for Pianoforte and Orchestra, No. 2, in G minor . *Saint Saens*
5 Suite in A minor (Woodland Scenes), Op. 42 . . . *MacDowell*
6 a—Moorish Fantasy } from "Boabdil" . . . . *Moszkowski*
b—Malaguena . }

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### FRANCES NASH, Pianist

Soloist at the

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Frances Nash is the daughter of the late W. E. Nash of Omaha, Neb., and while she is blessed with a vast fortune of her own, prefers to devote herself to a career that means constant effort and self-sacrifice. Miss Nash had natural musical endowment and at the age of five was quite a proficient little performer. Throughout her girlhood she studied with the best teachers at home and later with well known pianists in Chicago and New York. A year ago she returned from two years study abroad, appearing with the Dresden Philharmonic Orchestra previous to her departure. Last winter she made her debut in Omaha, appearing with the Minneapolis Symphony Orchestra during the mid-winter tour, and such was her success that she was immediately engaged for a second appearance with the Orchestra for a concert at Dubuque, Iowa, last spring. This winter her services have been greatly in demand for recitals and concerts throughout the Middle West, resulting in many reengagements. The present will be her first appearance in Minneapolis.

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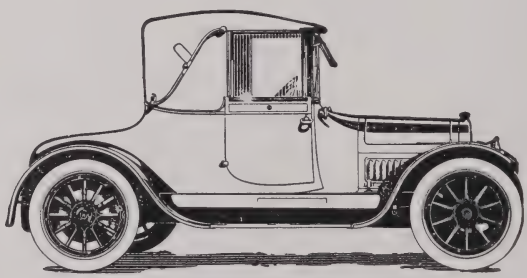
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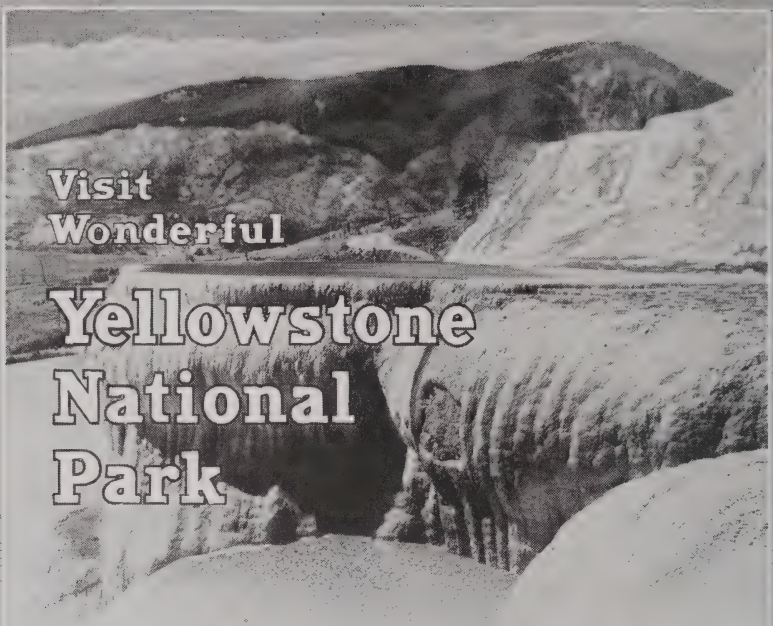
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# EIGHTH SYMPHONY CONCERT

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## Soloist: LEOPOLD GODOWSKY, Pianist

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## PROGRAM

1 Overture: "Leonore," Op. 72, No. 3 . . *Beethoven*

2 Symphony No. 1, in C minor, Op. 68 . . *Brahms*

I Un poco sostenuto—Allegro

II Andante sostenuto

III Un poco allegretto e grazioso

IV Adagio—Piu andante—Allegro non troppo, ma con brio

INTERMISSION

3 Concerto for Pianoforte and Orchestra, No. 1, in B-flat minor, Op. 23 . . . . . *Tschaikowsky*

I Andante non troppo e maestoso—Allegro con spirito

II Andantino semplice—Allegro vivace assai

III Allegro con fuoco

**Mr. Godowsky uses the Knabe Piano**

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# Program Notes

## 1 Overture—"Leonore," Op. 72, No. 3 *Ludwig van Beethoven*

(1770-1827)

The Leonore Overture, No. 3—a remodeled form of that which had served as an introduction to the opera on its first production, in 1805,—is, in reality, the second which Beethoven composed for the work. It was written for the reconstructed edition of "Fidelio," which came to a hearing March 29, 1806. The text of the opera had been rearranged by Stephan von Breuning, who put the work into two acts instead of three; but the success of "Fidelio" in this form was hardly greater than upon the first production of the work a year before. It is not known precisely why Beethoven recast the overture. It was declared that the previous one (Leonore No. 2) was too difficult for the wind instruments; but Beethoven was not in the habit of consulting the convenience of the players who performed his music, and we may take it that the piece was reconstructed because the composer himself was dissatisfied with the effect of his former inspiration.

The differences between the two overtures are remarkable. Leonore No. 3 is considerably longer than its predecessor. The plan adheres more closely to the conventional sonata form and certain prominent features—such as the trumpet call behind the scenes—are given in a more or less modified form. That the present overture is of larger grandeur, of greater sweep of passion and emotional intensity, no one has ever doubted who has compared the two. But why Beethoven should have rejected this stupendous product of his genius when "Fidelio" was again reconstructed and performed in 1814, and why he should have replaced it with the newly written and comparatively light overture—the so-called overture to "Fidelio," is a problem impossible to solve.

The overture "Leonore No. 3" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

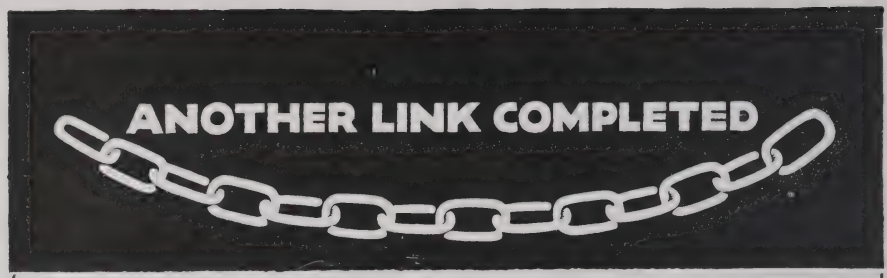
The Introduction (*Adagio,* C major, 3-4 time) begins with the same material as that in the previous overture, but differently presented. The main movement (*Allegro,* 2-2 time) presents the principal theme in the first violins and violoncellos. After some development comes a rushing, upward figure in the strings and woodwinds and the trumpet call enters on a prolonged B flat in the strings. Following this is a melody played by the woodwinds taken from the opera itself in which it occurs to announce the arrival of the Governor. The trumpet call is again heard, the succeeding melody being now played by the first violins, violoncellos and flute. The recapitulation repeats the same subjects as before. Just before the coda is reached there is a rushing passage, *Presto,* for the strings, which is elaborated into an overwhelming effect. The coda—a magnificent specimen of the kind—is built of the material of the principal theme.

## 2 Symphony No. 1, C minor, Op. 68 *Johannes Brahms*

(1833-1897)

Johannes Brahms was the last great figure in German music of that immortal group which also includes Bach, Händel, Haydn, Mozart, Beethoven and Wagner. These were the fundaments; the remainder were all more or less important parts of the superstructure. Brahms was essentially a man of the people and loved them to the end. He once said: "The best songs came into my head whilst brushing my boots before dawn." Josef Wiess wrote of him: "He sprang from the people, and everywhere one meets the mighty lineaments and forms of his race in his compositions."

His father was a musician ot considerable versatility, playing several instruments well and accepting employment where it was to be obtained in Hamburg,




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where the family lived. Brahms' home life, though far from luxurious, seems always to have been cheerful and agreeable. He was ever passionately devoted to his parents, never was ashamed or reluctant to speak of his youthful deprivations and struggles and took honest pleasure when he came across any bit of his early work that he had written as well as he knew how. Dr. Widman records: "He even did not consider it a useless discipline of life that he had sometimes to accompany the singers at a cafe chantant, or play dance music, whilst all the time longing for the quiet morning hour when he could put his own thoughts on paper."

The facts of Brahms' life, his profound reverence for his work and the musical history made by the wordy war between his supporters and those of Wagner (in which, by the way, neither of the great composers took much part), are too well known to be set down here, and we may proceed at once to the consideration of his first symphony.

Schumann, who had just proclaimed the young Brahms a genius of the highest order, wrote to Joachim in 1854: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies; he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

It was twenty-two years after this letter was written that Brahms made that "beginning," his first symphony appearing in 1876. He was then forty-three years of age and had already given to the world such imperishable works as the "German Requiem," the two Serenades and many songs. The symphony, therefore, "represents his mind in the flush of its most vigorous maturity, and shows to the fullest advantage his noble gravity of style, his high-mindedness, his dignity, his deep tenderness, his vigor, his fine musical technic. One gets from it the impression of a brain of unusual strength and profundity, sometimes by very reason of this profundity, a trifle obscure in its workings, but never descending to the trivial or commonplace, and inexpressibly moving in its moments of deep emotion." It surely was not hastily prepared, for Brahms gave it ten years of intermittent attention.

The symphony was first produced at Carlsruhe in November, 1876, and provoked heated discussions. One class proclaimed it the "tenth symphony," believing it worthy to rank with the nine of Beethoven; another class finding it "crabbed and labored." Much of the strife raised by the symphony, however (as, indeed by many of Brahms' works), was due to the attitude of friends who were antagonistic to the rising Wagner.

There is a remarkable similarity between the Brahms C minor symphony and the one by Beethoven in the same key, so far as their general intellectual contents are concerned. "If Beethoven, in the first movement of his Fifth Symphony, wrote 'the story of his own strenuous battlings with fate,' so assuredly does Brahms, in the opening movement of his First Symphony, lay bare his soul to us and show the wounds it had received in its struggle with the world. And as Beethoven, in his last movement, fought his way back to the serene heights where all is health, and courage and self-confidence, so in the superb *finale* of this symphony Brahms sings out, deep from the chest, a song of restored energy and noble resolution."

The C minor symphony is scored for two flutes, two oboes, two clarinets, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, timpani and the usual strings.

## FIRST MOVEMENT.

The very opening, the introduction to the symphony (*Un poco sostenuto*, C minor, 6-8 time), rises like a protest against defeat and misunderstanding in anguish-stricken tones of the strings, against a series of descending chords:

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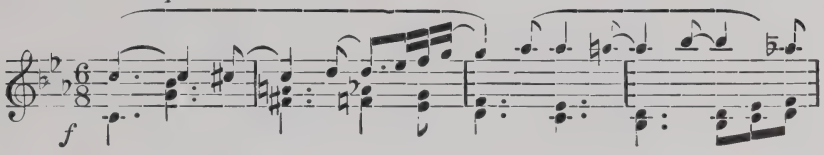
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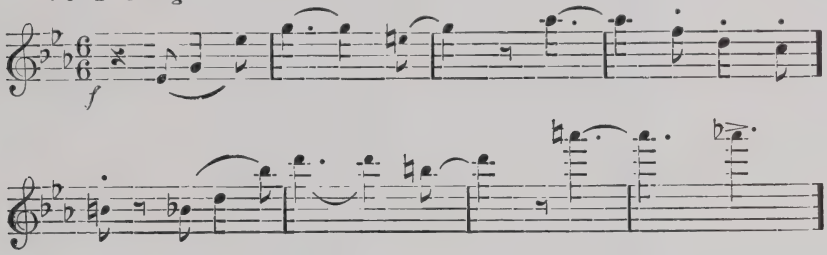
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No. 1 *Un poco sostenuto*
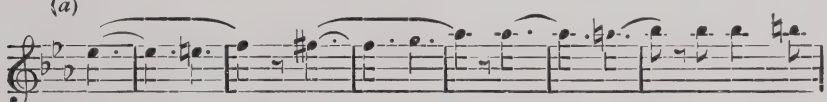



This is followed by a mournful phrase in the strings, *pizzicato,* which is heard again later on in the *allegro* movement. A first theme of nervous restlessness follows in the violins:

No. 2 *Allegro*
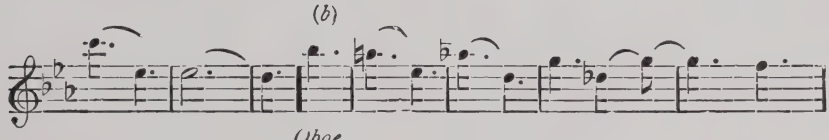



Broken and restless, the melody continues in harmonies gray and gloomy. Even the second theme,

No. 3
(*a*)



*Oboe and Clarinet*
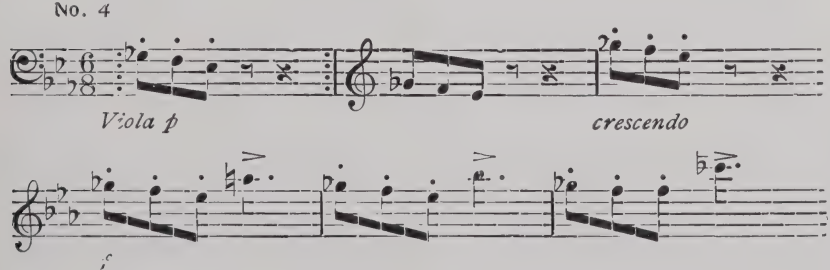
(*b*)



*Oboe*

finds no point of rest, as its accompaniment is made up skillfully of the material of the first subject (No. 2). Quieter movements, however, prevail with the entrance of a subsidiary theme (No. 3b) which is sung by the oboe and breathes a spirit of melancholy and "unsatisfied longing." This striking phrase ushers in a quasi-coda section,

No. 4



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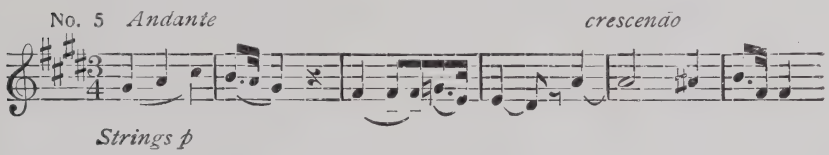
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in which strenuous writing speaks of the stress and strife and of a terrific inward battle. In the working-out section the same restless spirit is maintained, and in the recapitulation section the expression becomes still more passionate. Clinging to this meagre material with the persistence of Beethoven, he dins it into us by incessant reiteration until, as in the case of Beethoven, its meaning is unmistakable.

Although there is a short *sostenuto* coda in the idiom of theme No. 1, the mood is gray and the problem so insistently thrust before us is left quite unsolved.

## SECOND MOVEMENT.
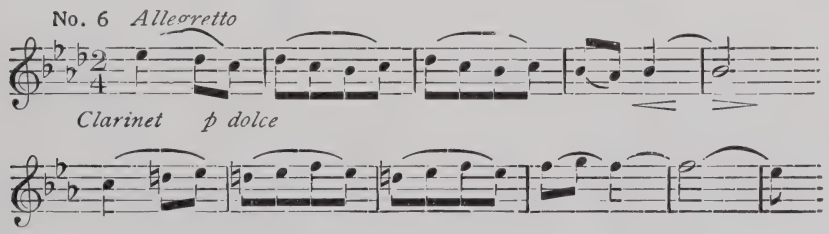
An entirely different atmosphere is engendered by the lovely theme that opens the second movement (*Andante sostenuto,* E major, 3-4 time), sung first by the violins at the commencement of the *andante:*




"All the specters seem to have been exorcised," and a charming romanza ensues. A contrasted passage begins in a still lighter mood, but soon takes on something remindful of the nervous passion of the first movement. Ultimately a return is made to the soothing theme No. 5 and the movement ends with a beautiful episode where the oboe, horn and a solo violin sing the melody in *octaves.*

## THIRD MOVEMENT.

The third movement (*Un poco allegretto e grazioso,* A flat major, 2-4 time), in pastoral style opens with this melody, entrusted to the clarinet:




Its pastoral character is still further emphasized by a Trio section in six-eight time.

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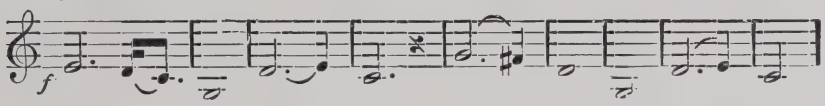
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FOURTH MOVEMENT.

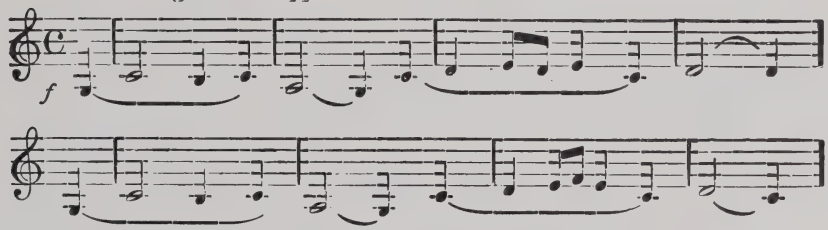
The fourth movement, or *finale,* has two introductions. The first is an *adagio* (C minor, 4-4 time), in which the great theme (No. 8) is foreshadowed in minor key. This leads to the *andante,* where, against a *tremolo* in the muted strings, this wonderful horn call is heard:

No. 7 *Andante*
*Horn*
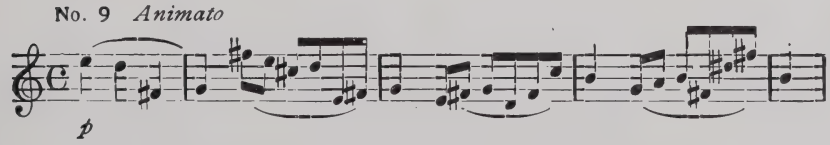



This unpremeditated melody has an immense significance. Followed as it is by a fragment of some majestic chorale, it has been a matter of speculation what its significance might be. A theory not yet advanced by any commentator is this: It is a well known fact that Brahms spent most of his summers in the Bernese Highlands, principally at Ischl. He must often have heard the call of the Alpine horn blown by shepherds in his beloved highlands. Is it not possible that such a call lingered in his memory when he penned the beautiful air? Thus the psychology of the two introductions and the following *allegro* are explained: from the oppression of the first (*adagio*) introduction, he turns to nature (horn-call) for a solution of problems. Nature, the great teacher, points the way to the goad (grateful feelings—chorale) and straightway there leaps forth a melody as broad, healthy and serene as was ever penned by a musician:

No. 8 *Allegro non troppo ma con brio*




It quite unconsciously flows into this second theme:

No. 9 *Animato*




The movement, in *rondo* form, moves on before us like a grand triumphal procession, a very "Hymn to Joy," which, in some of its phases, flows as it were unconsciously and by sheer affinity of nature, into strains from the similar melody in the finale of Beethoven's Ninth Symphony. As Mr. Apthorp aptly says: "One cannot call it plagiarism; it is two men saying the same thing."

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## 3 Concerto for Pianoforte, No, 1, in B-flat minor, Op. 23

*Peter Tschaikowsky*
(1840-1893)

Tschaikowsky wrote in all three concertos for the pianoforte with orchestra; the first, in B flat minor (Op. 23), played this evening, and the most familiar of all; the second, in G major (Op. 44), and while technically more brilliant perhaps than the first, is of far less musical value (played in Minneapolis for the first time final evening concert of the eleventh season, by Yolanda Mero); and the third, in E-flat major (Op. 75), which, so far as the editor of these program notes can discover, has never been performed at any important orchestral concert in this country. W. H. Humiston, in a program of the New York Philharmonic, gives an excellent, short and interesting history and analysis of Tschaikowsky's work:

"Tschaikowsky wrote to his brother Anatol, in December, 1874, that he was at work on a concerto which he hoped that Nicholas Rubinstein would play. When Rubinstein heard the concerto, he listened in silence, and at the end poured a torrent of abuse on the head of the poor composer, who was much hurt, but did not change a note of his work. Instead of dedicating it to Rubinstein, he substituted Von Bülow's name on the score. When Von Bülow received it he was enthusiastic about it: 'The ideas,' he wrote to the composer, 'are so lofty, strong and original. The details, which, although profuse, in no way obscure the work as a whole, are so interesting. The form is so perfect, mature, and full of style—in the sense that the intention and craftsmanship are everywhere concealed. I should grow weary if I attempted to enumerate all the qualities of your work—qualities which compel me to congratulate, not only the composer, but all those who will enjoy the work in future, either actively or passively.'

"In justice to Rubinstein it must be stated that he later recanted, and played the concerto with much success. But Von Bülow played it for the first time anywhere in Boston, October 25, 1875. This is on the authority of Philip Hale, for, curiously enough, Tschaikowsky's brother, Modeste, quotes from a letter about the 'American press notices,' but says nothing of the Boston performance.

"In a letter to Nadeshda von Meck, in May, 1879, the composer speaks of the songs of a blind beggar, which he says he used in his piano concerto, and quotes the principal theme of the first movement. Modeste says that the gay little waltz tune which sounds like the strains from a distant ball-room is a French song, 'Il faut s'amuser, danser, et rire,' and Philip Hale finds a resemblance to 'The Irish Christening at Tipperary.' As Von Bülow says, the concerto is brim full of melodic ideas.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and the usual strings.

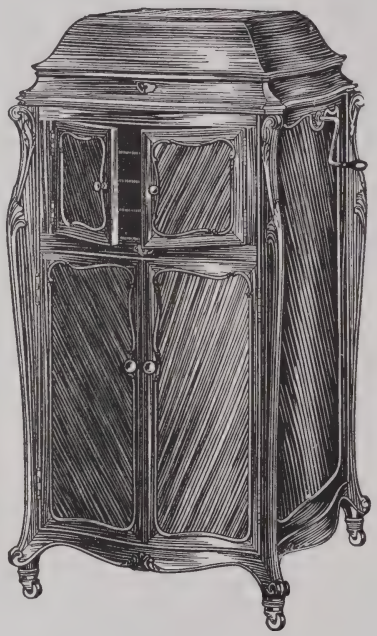
### FIRST MOVEMENT.

"The first movement opens with a few bars in B-flat minor (*Andante non-troppo e molto maestoso*), then a broad, almost world-embracing melody in the strings in D-flat major, accompanied by sustained chords in the wind, and 'Sweeping chords' on the solo instrument. After a *cadenza* by the piano, it is repeated with even more grandeur and breadth and then dies away and the first movement proper begins (*Allegro con spirito*). This wonderful melody is not heard again. The first subject is the already mentioned song of the blind beggar—in a broken *triplet* rhythm. Tossed about from piano to woodwind, woodwind to cellos and basses, it gives place to another—a syncopated theme, which in turn is followed by a theme on muted strings, like a song from another world. There is a *cadenza* toward the close of the movement, which urges onward to a climax and ends in B-flat major.

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## SECOND MOVEMENT.

"The second movement (*Andantino semplice*) is developed from a soft, tender song on the flute, then played by the solo instrument, and after a sort of *pastorale* on a drone bass is taken up by two violoncelli soli. The French song already referred to is now played *pianissimo* (*Allegro vivace assai*), by violas and cellos, thus combining an *andante* and *scherzo* in one movement. The movement ends with a return to the first 'lullaby' melody.

## THIRD MOVEMENT.

"The finale (*Allegro con fuoco*) is a *rondo* on three themes, the principal one being a wild Slav dance (in B-flat minor) has the same characteristics as the first. After a short solo passage on the piano the third song-like theme is heard (in D-flat major) from all the violins in *octaves*—distinctly a Tschaikowskian tune—then the piano takes it up. An episodic theme in *staccato* 'dotted' rhythm is heard alternately from piano and strings, and the principal themes follow each other in true *rondo* style."

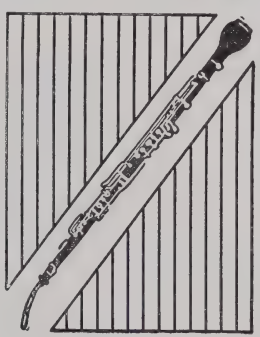


**Illustration by Courtesy of Lyon & Healy Chicago, Ill.**

### *The English Horn*

IT will be well to begin a description of this instrument by explaining that it is not "English" and that it is not a "horn." A member of the oboe family—an alto oboe, in fact—the earliest history of the English horn had much more to do with France than with England. While the first appearance of the instrument seems to have been at the Imperial Theatre in Vienna, where it was used as early as 1762, it was French composers who made the English horn a regular constituent of the orchestra. It is curious that the dreamy, pathetic tone of the instrument should have appealed so little to the great German masters; for Haydn used it only in two works, and Mozart only in four. Beethoven, Schubert, Weber and Mendelssohn never employed it at all, and Schumann merely once. The English horn differs from the oboe in having a tube that is wider and longer, and a "bell" that is globular in form. The system of keys and their fingering is practically the same as in the oboe, but the pitch of the instrument is a fifth lower.



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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## NEXT SYMPHONY CONCERT

Friday Evening, February 11, 1916, at 8:15

Soloist: JULIA CLAUSSEN, Contralto

### Program

1 Overture: "Roman Carneval," Op 9 . . . . . *Berlioz*

2 Symphony No. 2, in E minor, Op. 27 . . . . . *Rachmaninow*

I Largo—Allegro moderato

II Allegro molto

III Adagio

IV Allegro vivace

3 Margit's Ballad, from "The Feast at Solhaug" . . . . *Stenhammar*

INTERMISSION

4 Tone Poem: "Don Juan," Op. 20 . . . . . *Rich. Strauss*

5 Three Songs with Orchestra

(a) "Fra Monte Pincio" . . . . . *Grieg*

(b) "En Svane" . . . . . *Grieg*

(c) "Og jeg vil drage fra Sydens Blommer" . . . *Sjogren*

6 Prelude to "Die Meistersinger" . . . . . *Wagner*

*Program Subject to Change*

Tickets, $2.00, $1.50, $1.00.
Ticket Office at The Cable Piano Co., Nicollet at Eighth.
Seat Sale opens Monday, February 7, at 9 A. M.



### JULIA CLAUSSEN, Contralto

Soloist at the

NEXT SYMPHONY CONCERT

Julia Claussen was born and spent the early years of her life in a small town near Stockholm, Sweden. She first essayed the career of a concert singer but the remarkable quality of her voice soon attracted the attention of the directors of the Royal Swedish Opera at Stockholm where she made her debut while still in her 'teens. She remained with the opera nine years, advancing to the position of leading contralto. During the vacation periods at the opera she studied at Berlin, Munich, Vienna and Bayreuth, increasing her repertoir and acquiring the best European traditions. After leaving Stockholm she went with the Covent Garden Company in London and two years ago became a member of the Chicago Grand Opera Company. The present will be her third appearance with the Orchestra in Minneapolis.

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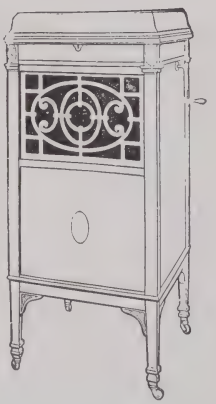
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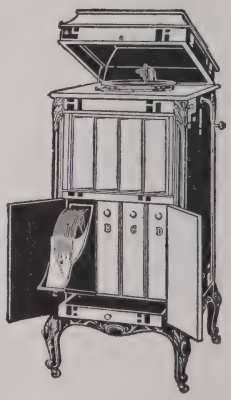
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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Fifteenth Popular Concert

Sunday Afternoon, January 30, 1916, at 3:30

Soloist: OSCAR SEAGLE, Baritone

### Program

1 Turkish March - - - - - - *Moussorgsky*
2 Overture to "The Improviser" - - - - - *d'Albert*
3 "Americana," A Symphonic Suite - - - - - *Kolar*
4 Songs with Orchestra
(a) Aria—"Non piu andrai," from "Figaro's Hochzeit" - - *Mozart*
(b) "Chanson de la Puce" ("Song of the Flea") - *Moussorgsky*
5 "Waldweben" from "Siegfried" - - - - *Wagner*
6 (a) Berceuse }
(b) Praeludium } - - - - - - - *Jaernefeldt*
7 Songs with Piano
(a) "Serenade italienne" - - - - - *Chausson*
(b) "Lamento provencale" - - - - - *Paladilhe*
(c) "Romance orientale" - - - - *Rimsky-Korsakow*
(d) "Carnaval" - - - - - - - *Fourdrain*
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*Program Subject to Change*

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### OSCAR SEAGLE, Baritone

Soloist at the

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Oscar Seagle was born at Chattanooga, Tennessee. When still a young man his unusual voice began to attract attention. Through a strange coincidence he was induced to come to Minneapolis where the quality of his voice soon brought him many friends and engagements. The time came when he was in a position to go abroad and he was fortunate enough to interest Mr. Jean de Reszke just at the time he opened his studio in Paris. Here Mr. Seagle remained as pupil and later as assistant of the famous artist during a period of eleven years, himself becoming famous as a singer and teacher. The past three years Mr. Seagle has made New York his headquarters varying his activities as teacher and coach with concert tours which have repeatedly taken him all over this country.

The present is Mr. Seagle's second engagement with the Minneapolis Symphony Orchestra at one of these concerts, his first appearance having occurred during the seventh season, December 5, 1909.

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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Sixteenth Popular Concert

Sunday Afternoon, February 6, 1916, at 3:30

Soloist: RICHARD CZERWONKY, Violinist

### Program

1 "Marche Slave" . . . . . *Tschaikowsky*

2 SYMPHONY No. 6 ("PATHETIQUE,") IN B MINOR . *TSCHAIKOWSKY*

I Adagio—Allegro—Andante—Allegro vivo
II Allegro con grazia
III Allegro molto vivace
IV Adagio lamentoso

3 "Fantasia Appassionata," for Violin and Orchestra . . *Vieuxtemps*

4 "Scenes de Ballet" . . . . . *Glazounow*

I "Pas d'action"
II "Marionnettes"
III Polonaise

*Program Subject to Change*

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## RICHARD CZERWONKY, Violinist

Soloist at the

SIXTEENTH POPULAR CONCERT

Richard Czerwonky was born May 23, 1886, at Birnbaum, province of Posen, Germany. Through the influence of Willy Burmeister, who heard Czerwonky as a boy of ten play at Frankfort, he chose the career of an artist and began his musical education in Berlin under the direction of Florian Zajic. After two years he entered the famous Royal Conservatory of Music, Berlin, studying under the special instruction of Andreas Moser and Professor Joachim, graduating in October, 1906. While attending the above school he won several first prizes, such as the Mendelssohn, Joachim, Carl Hasse and Beethoven. His first success as soloist was gained with the Berlin Philharmonic Orchestra. He has appeared in many of the large German cities, and concertized in Sweden, Holland, France, Russia, and other European countries. Mr. Czerwonky was brought to Boston by Dr. Carl Muck in 1907 as second concertmaster of the Boston Symphony Orchestra, and two years later accepted the position of concertmaster of the Minneapolis Symphony Orchestra, which position he still holds. This will be Mr. Czerwonky's seventh appearance at one of these concerts.

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**1915-1916**



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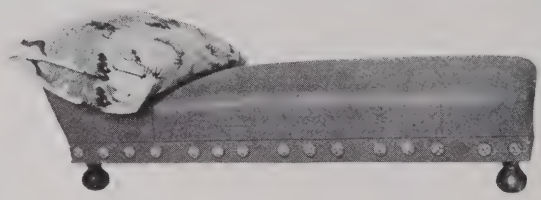
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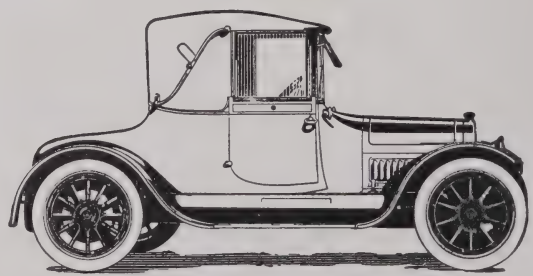
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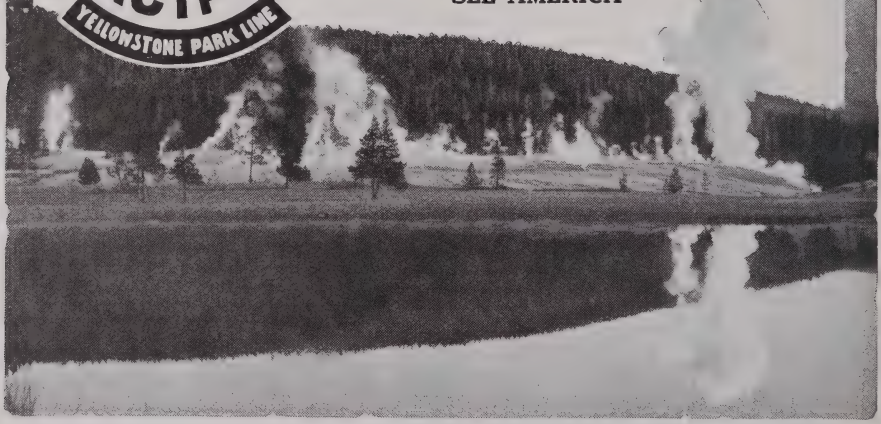
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# NINTH SYMPHONY CONCERT

Friday Evening, February 11, 1916, at 8:15

## Soloist: JULIA CLAUSSEN, Contralto

---

### PROGRAM

1 Overture: "Roman Carnival," Op. 9 . . *Berlioz*

2 Symphony No. 2, in E minor, Op. 27 . . *Rachmaninow*
I Largo—Allegro moderato
II Allegro molto
III Adagio
IV Allegro vivace

3 Margit's Ballad, from "The Feast at Solhaug" . *Stenhammar*

### INTERMISSION

4 Tone Poem: "Don Juan," Op. 20 . . *Rich. Strauss*

5 Songs with Orchestra
a—"Fra Monte Pincio" ("From Mount Pincio") . . *Grieg*
b—"En Svane" ("The Swan") . . . *Grieg*
c—"Og je vil drage fra Sydens Blommer" ("And I, forsaking the Southland Flowers") . . . . *Sjoegren*

6 Prelude to "Die Meistersinger" . . . *Wagner*

---

The length and character of above program precludes granting of encores.

**The next Symphony Concert will be given Friday, March 10. (See page 27 for program.**

Mr. Oberhoffer and the Orchestra leave tonight after the concert, on their Fifth Annual Mid-Winter Tour. (See page 29 for list of the cities to be visited.)

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# Program Notes

## 1 Overture—"Le Carnaval Romain," Op. 9 *Hector Berlioz*
(1803-1869)

So many salient points of character were possessed in common by Hector Berlioz, the French composer, and Benvenuto Cellini, the Italian metal worker that it seems rather surprising not to find Berlioz's opera, "Benvenuto Cellini," his musical masterpiece. Each was supreme in the artistic world of his day, the cornerstone of the character of each was "ego," and each carried the circumstances of his life with a high and masterful hand. The history of the composition, rehearsals and various productions of "Benvenuto Cellini" is an illuminative period in the composer's life. The work was not a complete success, though it contains many passages of great and characteristic beauty. Among these none has proved more popular for orchestral programs of the past seventy-five years than the carnival overture played this evening, which originally was the introduction to the second act of the opera first produced in Paris in 1838.

The principal material of the overture is the Saltarello, or Roman dance, used in the carnival scene of the second act of "Benvenuto Cellini," and found recurring constantly during the progress of the overture, as a main setting for the several melodies taken from the same act.

The "Roman Carnival" is scored for two flutes (piccolo), two oboes (English horn), two clarinets, four bassoons, four horns, two trumpets, two cornets, three trombones, timpani, cymbals, two tambourines, triangle and strings.

## 2 Symphony No. 2 in E minor, Op. 27
*Sergei Vassilievitch Rachmaninow*
(1873- )

Sergei Vassilievitch Rachmaninow, one of the most talented of the younger Moscow school of Russian composers, and a pianist and conductor of repute, was born in the Government of Novgorod, April 1 (March 20 of the Russian calendar), 1873. His mother was the first to recognize his musical talent and gave him his first instructions on the piano. When nine years of age he entered the St. Petersburg (Petrograd) Conservatoire. Three years later, in 1885, Rachmaninow was transferred to the Conservatoire at Moscow, where he studied the piano, first with Tschaikowsky's friend, Sverew, a pupil of Liszt, and afterwards with Siloti, his cousin. His masters for theory and composition were Taneiew and Arensky.
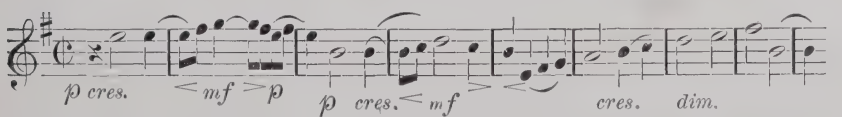
The symphony played this evening was composed at Dresden, where Rachmaninow established his residence in 1906. It was first performed at a concert of the Imperial Russian Musical Society at Moscow in the season of 1908-09.

The symphony, dedicated to S. Taneiew, is scored for three flutes (piccolo), three oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, three timpani, side drum, bass drum, cymbals, "glockenspiel" and strings.

FIRST MOVEMENT.

I. The work opens with a lengthy introduction (*Largo,* E minor, 4-4 time) in which, at the fourth measure, the violins foreshadow a theme which is later employed. The main movement (*Allegro moderato,* E minor, 2-2 time) brings forward the principal subject in the violins after four preliminary measures played by the lower strings, clarinets and bassoons. Eight measures are quoted. Note the relationship of the theme to the material of the Introduction:

**No. 1.** *Allegro moderato*




The subject is extensively presented, and leads to a transitional passage (*poco a poco vivo*) in which a triplet figure plays an important part. The second theme, in G major, is divided between the wind and strings. A short quotation is subjoined:

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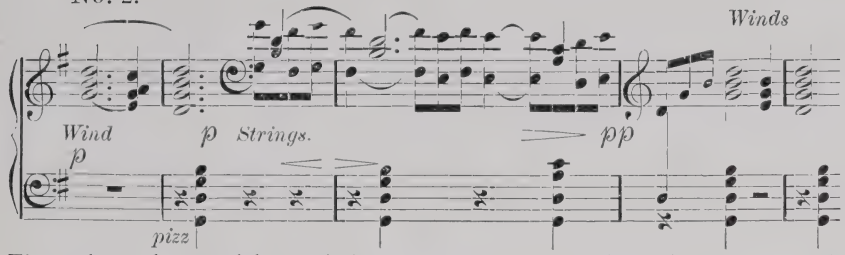
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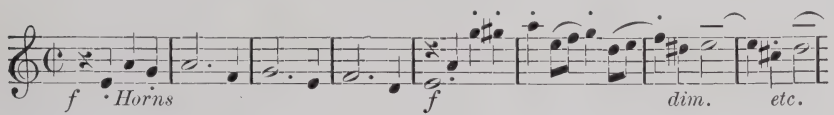



The strings play a triplet variation of this theme; a climax is attained, and following this a long *diminuendo* leads to the close of the exposition, which is then repeated. The Development begins with a working out of the principal theme (No. 1) in a solo violin in augmentation. Episodical matter follows, alternating with further working out of No. 1, or of the figure in the Introduction to which reference has already been made. The Recapitulation brings forward the principal theme in the first violins, as before, but its aspect is considerably changed. The second subject (No. 2) now appears in E major, but it is, with slightly changed scoring, divided between the wind and strings, as in the exposition. There is an extended coda.

SECOND MOVEMENT.
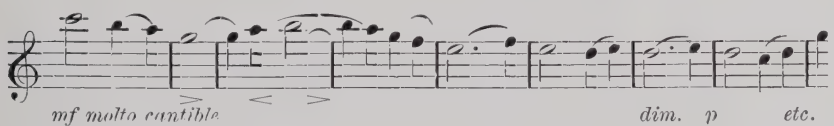
II. (*Allegro molto,* A minor, 2-2 time.) After two introductory measures the horns call out the first theme, the violins continuing it:

No. 3. *Allegro molto.* *Violins*




Eighty-four measures are devoted to the working over of the material just quoted, and there then follows (*Moderato*) a melodious section in C major, the violins giving out the following theme:

No. 4.
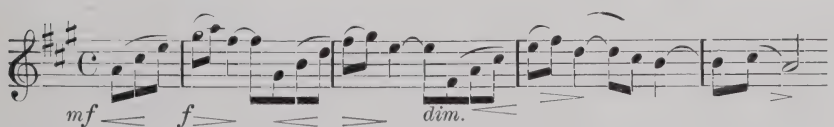



The first theme is develped, finally dying away in a long *diminuendo.* There is a pause, followed by a loud chord, which ushers in the Trio (*Meno Mosso*). The second violins begin this section with a *marcato* figure that is imitated, four measures later, by the first violins. The brass brings forward another idea punctuated by cymbals and tambourine, over which the violins and wood-wind play a lightly tripping figure. There follows then a free repetition of the opening subject of the movement (No. 3), the second theme (No. 4) also being included. At the conclusion there is a reminiscence of the opening of the introduction to the first movement, combined with final reference to No. 3.

THIRD MOVEMENT.

III. (*Adagio,* A major, 4-4 time.) The movement opens with the following theme, heard in the first violins:

No. 5. *Adagio.*



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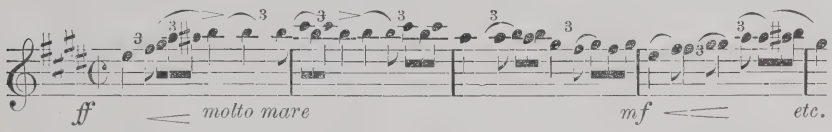
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Immediately following this subject there is heard another section, sung expressively by the clarinet, it, in its turn, being followed by a third idea, given to the first violins and oboe. After a reminiscence of the first theme (No. 5) in the violins there is presented, as the middle section of the movement, a development of the theme which originally appeared in the introduction to the first movement, and upon which the principal subject (No. 1) of that movement was constructed. The first theme (No. 5) is now worked out in a combination with this motive, and succeeding that development there occurs a somewhat free re-presentation of the opening material of the movement. Toward the end there occur again suggestions of the initial motive of the symphony.

FOURTH MOVEMENT.
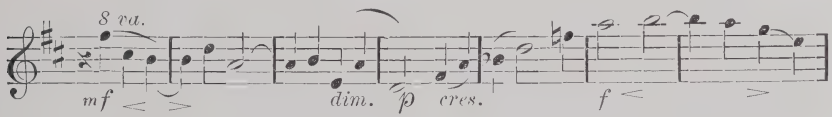
IV. (*Allegro vivace,* E major, 2-2 time.) Four introductory measures *fortissimo* for the full orchestra precede the entrance of the principal theme. A few measures of the latter are quoted:

No. 6. *Allegro Vivace.*




This matrial is worked over at considerable length and almost throughout *fortissimo.* A *diminuendo* (stopped note in the horn and *pizzicato* in the basses) leads to a march-like subject in the wind which, in its turn, is succeeded by a return of the principal theme (No. 6). The second subject, in D major, is given out in *octaves* by the strings as follows:

No. 7.




The presentation of this matter, ending in a long *diminuendo,* is followed by a short section (*Adagio*) in which, over a *tremolo* in the strings, the first violins give out a suggestion of the subject of the slow movement (No. 5), this being combined with other suggestions (wood-wind) of the opening theme of the symphony. A development of the principal theme of the movement (No. 6) begins abruptly in the violins. There are reminiscences of the initial theme in the flute, and considerable use is made of a descending scale figure in quarter notes. A *crescendo* leads to the recapitulation, its principal theme (No. 6) being now set forth by the wood-wind with a counter-theme against it in the violins. The march-like subject is heard in the brass. After another repetition of the principal theme, and further development of it, the second subject (No. 7) is sung *fortissimo* by the strings. A *coda,* built on the brilliant triplet figure of the principal subject, closes the work.

## 3 Margit's Ballad, from "The Feast at Solhaug"

*William Stenhammar*
(1871- )

Wilhelm Stenhammar, son of the distinguished Swedish composer, Peer Stenhammar, was born at Stockholm in 1871. Together with Hugo Alfven he stands at the head of Swedish composers. He has written two operas, "Tirfing," and "The Feast at Solhaug," the later based on Ibsen's drama of the same name. The action passes at Solhaug in the fourteenth century. Margit's ballad occurs during the second act of the opera and is sung before the assembled guests and members of her husband's household.

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MARGIT.

It was a fair and noble maid,
She dwelt in her father's hall;
Both linen and silk did she broider and braid,
Yet found in it solace small.
For she sat there alone in cheerless state,
Empty were hall and bower;
In the pride of her heart, she was fain to mate
With a chieftain of pelf and power.
But now 'twas the Hill King, he rode from the north,
With his henchmen and his gold;
On the third day at night he in triumph fared forth,
Bearing her to his mountain hold.
Full many a summer she dwelt in the hill;
Out of beakers of gold she could drink at her will.
Oh, fair are the flowers of the valley, I trow,
But only in dreams can she gather them now!
'Twas a youth, right gentle and bold to boot,
Struck his harp with such magic might
That it rang to the mountain's inmost root,
Where she languished in the night.
The sound in her soul waked a wondrous mood—
The peace of God lay over the land,
And she saw how it all was fair and good.
There had happened what never had happened before;
She had wakened to life as his harp-strings thrilled;
And her eyes were opened to all the store
Of treasure wherewith the good earth is filled.
For mark this well: it hath ever been found
That those who in caverns deep lie bound
Are lightly freed by the harp's glad sound.
He saw her prisoned, he heard her wail—
But he cast unheeding his harp aside,
Hoisted straightway his silken sail,
And sped away o'er the waters wide
To stranger strands with his new-found bride.
So fair was thy touch on the golden strings
That my breast heaves high and my spirit sings!
I must out, I must out to the sweet green leas!
I die in the Hill-King's fastnesses!
He mocks at my woe as he clasps his bride
And sails away o'er the waters wide!
With me all is over; my hill-prison barred;
Unsunned is the day, and the night all unstarred.

*English translation is by William Archer and Mary Morrison.*

## 4 Tone Poem—"Don Juan," Op. 20 *Richard Strauss* (1864- )

This remarkable piece of program music was written in 1888, the composer then being twenty-four years old; an age at which his feelings and sympathies may well have been at one with those of the young hero of *Nicholas Lenau's poem, graphically depicted in the wonderfully eloquent music of this composition. The Don Juan of Lenau's strange poem is a young man of superb health and vigor, a fact made evident in Strauss's vital, energetic and torrentially emotional music. He sets out upon a quest for the perfect example of womanhood, entering what the poem calls a "magic realm, illimited, eternal, of glorified woman—loveliness supernal!"

He flies from conquest to conquest, always in pursuit of his ideal, and meeting

*Nicholas Lenau was born in Hungary in 1802, and studied in Vienna. He became insane in 1844 and died in 1850. The poem was written shortly before the poet's mental derangement manifested itself, and though it bears the name "Don Juan," does not refer to the hero of Mozart's opera, but to the creation of Lenau, who, however, was much the same sort.

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Roast Veal with Dressing, 50

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Chicaken en Mayonnaise, 50

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Baked Hubbard Squash,15-Buttered Beets, 15
Baked Potato,10-Hashed Brown Potatoes, 15

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always with disappointment and disillusionment. Through the vivid and sardonic adventures of his pursuit Strauss's wonderful music follows him step by step to his final disappointment and the duel scene which ends with his death. Every character of the drama is represented by a definite musical theme, every emotion reflected in tone-psychology and every incident drawn in masterly sound-pictures.

The lines prefixed to the score are thus translated by John P. Jackson:

DON JUAN (to Diego, his brother)

O magic realm, illimited, eternal,
Of glorified woman—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ.
Grieving the One, that all I may enjoy.
The fragrance from one lip today is breath of spring:
The dungeon's gloom perchance tomorrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is dole, unique;
So must the Love be that would Beauty seek,
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

DON JUAN (to Marcello, his friend)

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

## 5a Song, "Fra Monte Pincio," ("From Mount Pincio") Op. 39, No. 3

*Edvard Grieg*
(1843-1907)

Evening is coming, the sun waxes red
Radiant colors from heaven are beaming.
Life's lustrous longings in infinite streaming;—
Glory in death o'er the mountain is spread.
Cupolas burn, but the fog in far masses
Over the bluish-black fields softly passes,
Rolling as whilom oblivion pale;
Hid is yon valley 'neath thousand years' veil.
    Evening so red and warm
    Glows as the people swarm,
    Notes of the cornet flare,
    Flowers and brown eyes fair.
Colors and tones in all thoughts are enthroning
Harmony's gracious condoning.
    Evening so warm and red, etc.

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Silence o'er all, and the darker blue sky
Watches serenely expectant, 'mid cheering
Dreams of the past and the future that's nearing;—
Fluctuant gleams in the gray that is nigh.
But they will gather, and Rome be resurgent,
Day-dawn from Italy's midnight emergent:
Cannon shall sound and the bells ring the new,
Mem'ries illumine the future's bright blue!—
Greeting a bridal pair
Charming in hope so rare
Voices bring soft salute,
Music of harp and flute
Mightier yearnings sweet sleep beguiling;—
Lesser dare waken to smiling.
Greeting a bridal pair, etc.

*Words by Bjornstjerne Bjornson. English translation by Arthur Hubbell Palmer.*

## 5b Song—"En Svane," ("A Swan") Op. 39, No. 4 *Edvard Grieg*

My Swan, my pale one, of silence unbroken;
Of thy voice ne'er a token or sound did assail one.
Shyly hiding from elves that thou dreadest,
List'ning, gliding, thou timidly fledest.
Aloft thou sprangest as death was o'er taking
Thy life silence breaking, at last thou sangest!
That song so cherished forever is gone then?
The singer has perished. Wert only a swan then?

*Words by Henrik Ibsen. English translation by F. Corder.*

## 5c Song—"Og jeg vil drage fra Sydens Blommer," ("And I, Forsaking the Southland Flowers") *Emil Sjoegren*
(1835- )

And I, forsaking the Southland flowers,
Shall not be taking their thorns along
And to their bowers my voice I'm raising
In fiery praising with play and song.
But never's ending heart's fire unbending
And thus I'm sending the North my lay
Where summer showers and twilight hours
Pass with their flowers' eternal way.
There winds so wintry cool summer's burning,
There shelters lind-tree from hailstorm's sting;
What sun was turning, chill winter's tucking
Until you're plucking the new-born spring.
What fleetest leaveth, one strongest sheaveth
With sweetest memories and fragrance fair.
The South forsaking for North I'm making,
For sunshine's breaking on snowstorm's air.
And I'll be hiding within my singing,
'Neath chill abiding, my fiery warmth;
In other countries be warmly raising
My voice in praising the South in song.

*Words by Holger Drachmann. English translation by Dr. Victor Nilsson.*

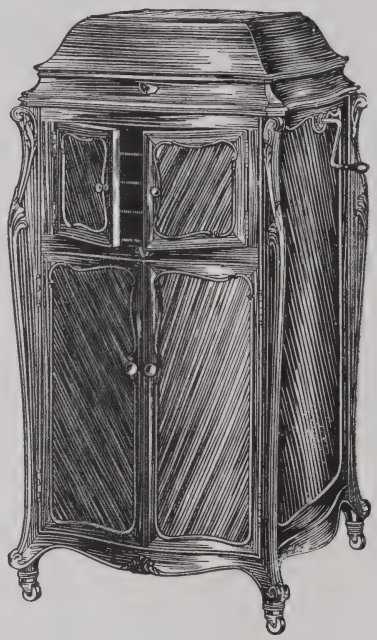
## 6 Prelude to "Die Meistersinger von Nurnberg" *Richard Wagner*
(1813-1883)

The production of Wagner's only comic opera, "Die Meistersinger von Nürnberg" (The Mastersingers of Nuremberg), which is a satire upon the medieval German custom of trying to make singers as cobblers, tailors and other tradesmen and artisans are made, took place June 21, 1868. Many of the foremost musi-

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cians in the world were present and Wagner occupied a seat in the royal box of his patron, King Ludwig of Bavaria. The Prelude, however, came to a public performance nearly six years before the complete opera was heard. It was first presented at a concert given by Wagner's friend, Wendelin Weissheimer in Leipzig, November 1, 1862.

This wonderfully beautiful and sumptuous introduction is constructed from a number of the principal themes of the opera, opening with the Mastersingers' motive, a pompous march, followed by a short development of the tranquil motive of "Awakening Love" which leads to the entrance of another march-theme known as the "Banner" or "King David" motive. The latter, which reappears at all the important functions of the Mastersingers, is treated at considerable length. A return to the opening theme and a short interlude then lead to the melody of "Love Confessed" in which will be recognized one of the exquisite strains of the familiar "Prize Song." The restless motive, "Impatient Ardour" follows immediately and is succeeded by the parody on the ostentatious Mastersingers' motive, developed by the wood-winds, *staccato*, in conjunction with the droll counter-figure of the apprentices' derision of Beckmesser, borrowed from the song contest of the last act. Wagner's brilliant musicianship and phenomenal technical facility are forcibly illustrated in the conclusion, where the three principal motives are worked up in combination—the "Mastersingers" coming in the string-basses and tuba, the "Banner" in the wood-winds and the "Love Confessed" in the first violins, violoncellos and a part of the wind instruments. The remainder of the orchestra supplies ornate embellishments and the whole mounts to a gorgeous closing climax.

The Prelude is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, triangle, cymbals, harp and strings.

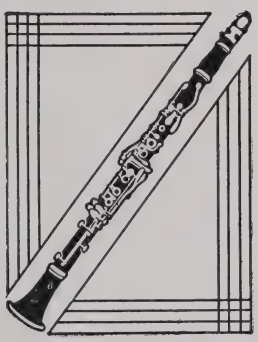


Illustration by Courtesy of Lyon & Healy Chicago, Ill.

### *The Clarinet*

THE clarinet is generally believed to have been invented in 1690 by Johann Christopher Denner, of Nuremburg, but it would be more correct to say that Denner modified another instrument, the chalumeau, which was common in the 17th century, and which was used by Gluck in the scoring of his earlier operas. Great improvements were made in the clarinet at the beginning of the 19th century, but a much wider field was opened up in 1843 by the application to the instrument of the system of keys, etc., which Boehm had invented for the flute. The clarinet was unused in the orchestra before the production of Rameau's "Acante et Céphise," in 1751, and it was not until the period of Mozart and Beethoven that its employment became general. The clarinet is played with a single reed—a broad strip of cane attached by a clamp to a conical mouthpiece, flattened on one side to form a table for the reed. The latter is pressed against the lower lip of the performer and set in vibration by his breath. There are clarinets of various lengths, and therefore of various keys, but in the orchestra two generally are employed—clarinets in B flat and A, their compass extending from  to  . There is also a bass clarinet.



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1 Overture to "Coriolanus," Op. 62 . . . . *Beethoven*

2 Symphony No. 3, "Eroica," in E-flat major, Op. 55 . *Beethoven*

I Allegro con brio
II Marcia funebre
III Scherzo: Allegro vivace
IV Finale: Allegro molto

INTERMISSION

3 Concerto for Pianoforte and Orchestra No. 5, "Emperor," in E-flat major, Op. 73 . . . . . *Beethoven*

I Allegro
II Adagio un poco moto
III Rondo: Allegro ma non troppo

*Program Subject to Change*

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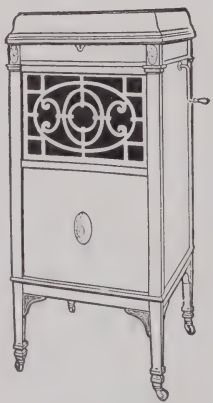
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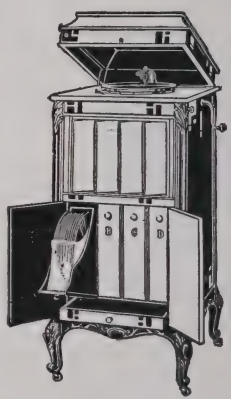
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| Tuesday | 22 | ‡Oswego, N. Y | Richardson Theatre |
| Wednesday | 23 | Rome, N. Y | Family Theatre |
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# FRITZ KREISLER

CARL LAMSON, Accompanist

---

Program

| | | |
|---|---|---|
| 1 | (a) Sonata A major . . . | *Handel* |
| | (b) Fugue A major . . . | *Tartini* |
| 2 | Concerto in E minor . . . | *Mendelssohn* |
| | I Allegro molto Appassionate | |
| | II Andante | |
| | III Allegretto non troppo; Allegro molto vivace | |
| 3 | (a) Larghetto lamentoso . . . | *Godowsky* |
| | (b) Rondino (on a theme by Beethoven) . | *Kreisler* |
| | Song without words . . . | *Mendelssohn* |
| | (c) Moment Musical . . . | *Schubert* |
| | (d) Mazurka . . . . | *Chopin* |
| | (e) Spanish Serenade . . | *Chaminade-Kreisler* |
| 4 | (a) Indian Lament . . | *Dvorak-Kreisler* |
| | (b) Viennese Popular Song . . | *Arr. by Kreisler* |
| | (c) Spanish Dance . . | *Granados-Kreisler* |
| | (d) Caprice Viennois . . | *Kreisler* |

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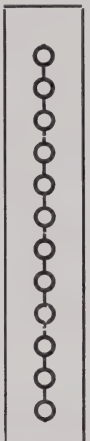
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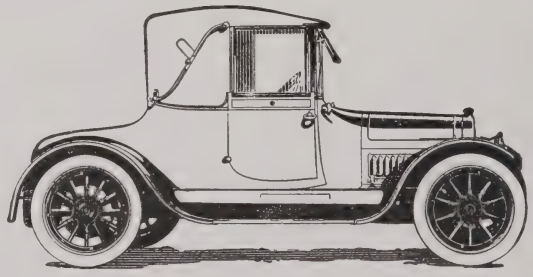
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## Soloist: HAROLD BAUER, Pianist

---

## BEETHOVEN PROGRAM

1 Overture to "Coriolanus," Op. 62 . . . *Beethoven*

2 Symphony No. 3, ("Eroica"), in E-flat major, Op. 55 . *Beethoven*

I Allegro con brio

II Marcia funebre

III Scherzo: Allegro vivace

IV Finale: Allegro molto

INTERMISSION

3 Concerto for Pianoforte and Orchestra No. 5, ("Emperor"), in E-flat major, Op. 73 . . *Beethoven*

I Allegro

II Adagio un poco moto

III Rondo: Allegro non troppo

(There is no pause between the second and third movements.)

---

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---

**Next Concert, Friday, March 17. See page 27**

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# Program Notes

## 1 Overture: "Coriolanus," Op. 62 — *Ludwig van Beethoven* (1770-1827)

"To Collin's Tragedy," stands as part of the title, on the first page of the score. "We have no reason to suppose," wrote Philip H. Goepp, "that the story, as Beethoven read it, differed from Shakespeare's or from the traditional legend. The overture was composed in 1807, and so falls between the fourth and fifth symphonies, into what is often called Beethoven's second period. It might be said to belong to the class of ideal overture, where, literal strains and events aside, the sense and feeling of the story fill the tonal work. There is no mistaking the contrasting elements; the pride of the Roman conqueror, carried by a vengeful spirit against his own city; the vein of the pleading mother who finally conquers in a heroic struggle of opposing motives.

The story of Coriolanus is interestingly and briefly related by Felix Borowski in a recent program book of the Chicago Symphony Orchestra. He says in part: "Coriolanus—a Roman patrician, supposed to have been given this name on account of his capture of the Volscian town, Corioli—was by reason of his haughty defiance of the plebeians impeached and banished from the state. Having taken refuge with the Volscians, Coriolanus aided these enemies of the Roman government by leading their armies against his native race. The Romans were panic-stricken at the victorious progress of the exiled patrician; and when Coriolanus appeared with his army at the gates of Rome deputations were sent out to plead with him. But there burnt within the heart of the proud Roman fiercer fires than those fanned by the lust of conquest, or by the stirring exultation of victory about to be achieved. Coriolanus long had brooded over the vengeance that he had determined should be his; and now vengeance was at his hand—the hated foes who had condemned him to ignominy and exile were about to be delivered into his keeping to do with as he would. The deputations were sent back, and Coriolanus prepared for his onslaught on the city. But the Romans now played their last throw for bloodless victory. The noblest matrons of Rome, at their head the venerable mother of Coriolanus, and his wife, Volumnia, with her two children, came to the tent of the warrior, and they entreated him for mercy. The humble pleading of the women, their tears, their grievous sorrow, went to the heart of Coriolanus. Vengeance which had seemed so goodly a thing before was now a fruit of bitter taste.

"There are larger triumphs than those belonging to the sword. Coriolanus conquered, not Rome, but the warring passions of his soul. He took the Volscians back to their own territories and there he lived, and there, after many years, he was carried to a hero's tomb.

"In 1802 Heinrich Joseph von Collin, chief secretary to the War Department of the Austrian government, produced a five-act tragedy, 'Coriolanus,' which received many performances. In his play Collin—as Shakespeare in his—departed from the facts of the legend as narrated above, and Coriolanus was made, in the last scenes, to die of a self-inflicted wound." It is not certain that Beethoven composed the overture for an actual performance of the drama; possibly he was merely moved to its composition by the general contents of the play, and by the inclination to honor the author, to whom, indeed, the play is dedicated.

## 2 Symphony No. 3, in E-flat major, Op. 55 ("Eroica") — *Ludwig van Beethoven*

Beethoven's Third Symphony was performed for the first time by the Minneapolis Symphony Orchestra on Friday, November 29, 1907. The following notes, written by Caryl B. Storrs, are reprinted from the program book of that date:

"At the dawn of the nineteenth century the entire thinking world was thrown into a state of agitation by the rumor that Napoleon was about to give France and the world a new and ideal constitution, according to the precepts of Plato. Like many other artists of the day, Beethoven sought to honor the brilliant military genius by writing this symphony, whose original title was simply "Bonaparte." When,

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however, Napoleon proclaimed himself emperor in 1804, Beethoven, in a fit of anger, excited by the news of his idol's self-exaltation, tore off and destroyed the original title page, and after Napoleon's personal glory, in Beethoven's estimation, had disappeared, he supplied another title: "Symphony Heroic; composed to celebrate the memory of a great man."

"This change of plan and title after Napoleon's apostasy has given critics cause for much speculation as to the precise meaning of the various movements of the symphony. Fortunately, a close knowledge of the dramatic scheme underlying the symphony is not as essential as it might be for some modern program music—in fact, the music can be best appreciated in and by itself."
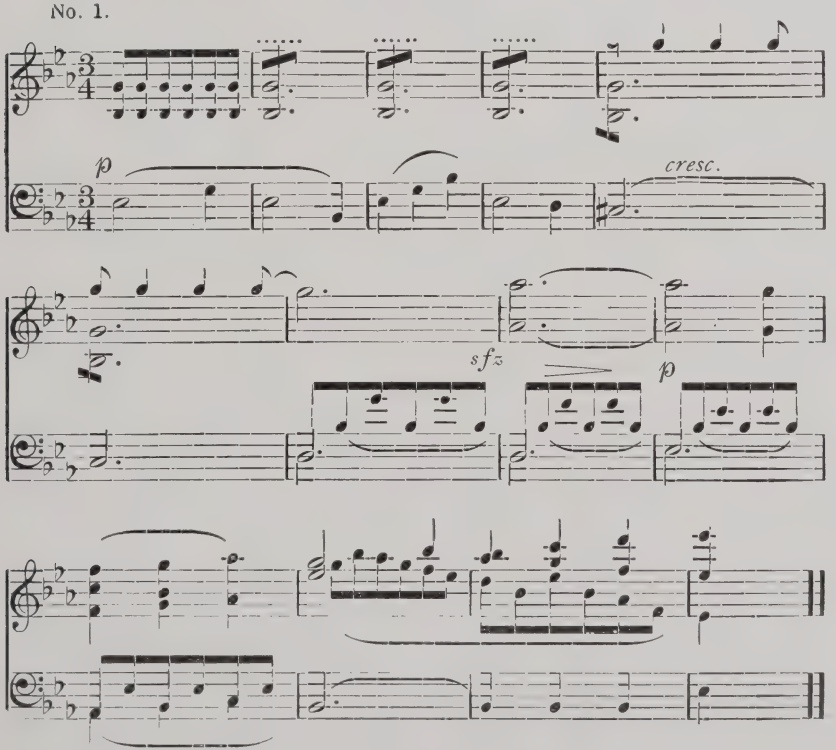
We might, however, "look at the picture through the spectacles of another great creative artist," Wagner, who has analyzed the symphony with much discrimination.

## FIRST MOVEMENT.

"The first movement," he says, "embraces, as in a glowing furnace, all the emotions of a richly gifted nature in the heyday of unresting youth. Weal and woe, lief and lack, sweetness and sadness, living and longing, riot and revel, daring, defiance and an ungovernable self-confidence, make place for one another so directly and interlace so closely that we can single none of them from out the rest, but our whole interest is given to this human being who shows himself so brimful of every feeling. Yet all these feelings spring from one main faculty—and that is, force. This force, immeasurably enhanced by each emotional impression, and driven to vent its overfill, is the mainspring of the piece; it clinches, toward the middle of the movement, to the violence of the destroyer, and in its braggart strength we think we see a wrecker of the world before us, a Titan wrestling with the gods."

After two full chords the main theme

No. 1.



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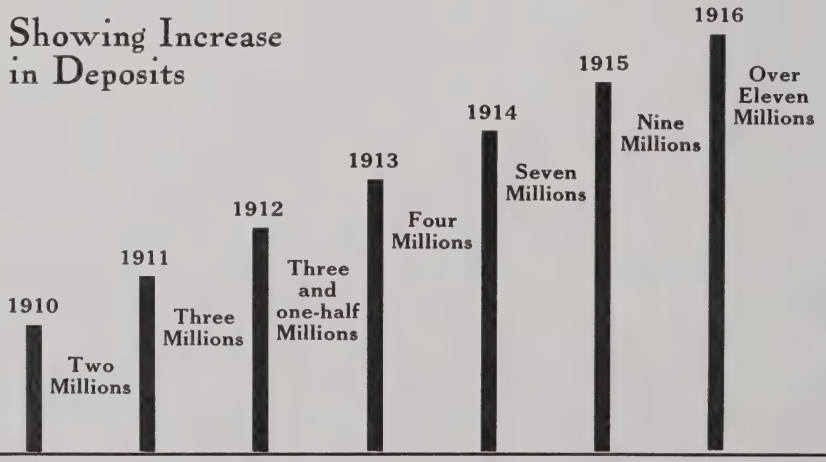
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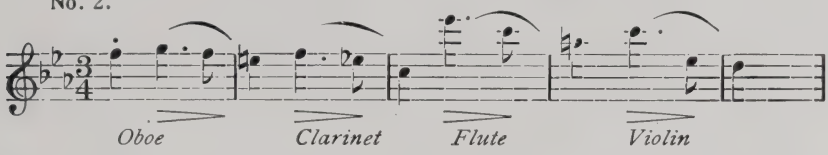
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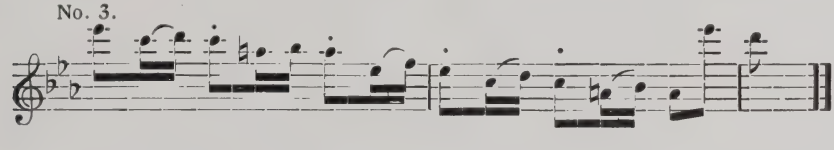
appears in the lower strings; a mere variation of the common chord of E flat. When it reaches its climax a new theme appears tenderly in the oboe,

No. 2.
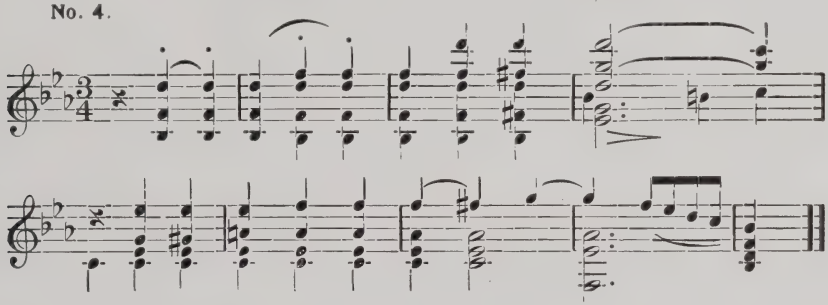



continued by clarinet, flute and violins, which is succeeded by a theme of very impetuous character in the strings:

No. 3.
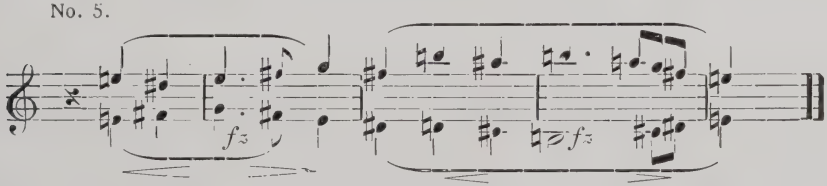


The second subject (which, as his sketch books show, cost Beethoven infinite trouble, before he could get it into its present form) is given to wood-winds and strings:

No. 4.



In the course of the movement this material undergoes the most extraordinary dramatic changes of mood. There is an especially striking episode (in the working-out section), in which theme No. 3 seems to work itself up into a tornado of passion whose speechless fury is succeeded by this lovely, appealing, consoling theme:

No. 5.




## SECOND MOVEMENT.

Wagner's interpretation of the second movement runs as follows: "This shattering force, that filled us half with ecstasy and half with horror, was rushing toward a tragic crisis, whose serious import is set before our feeling in the second movement. The tone poet clothes it in the musical apparel of a funeral march. Emotion tamed by deep grief, moving in solemn sorrow, tells us its tale in solemn

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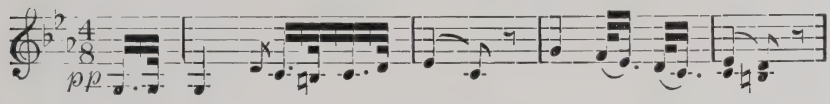
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tones; an earnest manly sadness goes from lamentations to thrills of softness, to memories, to tears of love, to searchings of the heart, to cries of transport. Out of grief there springs new force, that fills us with warmth sublime. We battle no more against mourning, but bear it now ourselves on the mighty billows of a man's courageous heart."

The solemn first theme in the strings

No. 6. *Sotto voce.*
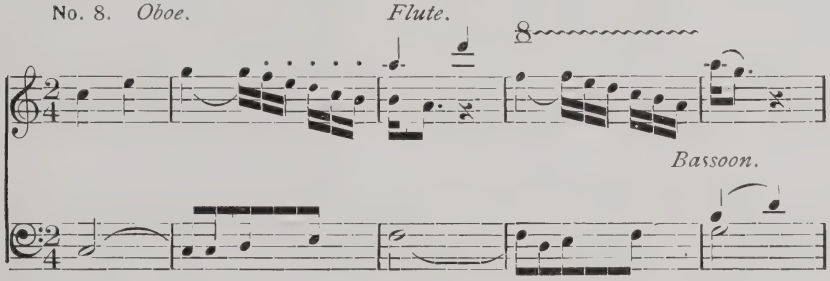



is continued in strains of the deepest sincerity of feeling.

No. 7. *Strings.*
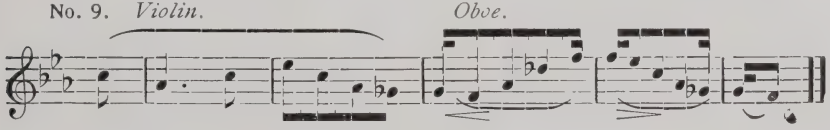


The trio breathes a softer spirit:

No. 8. *Oboe.* *Flute.*




After the orchestra has insisted, in chords of great power, on something of importance (not unlike a similar phrase in the funeral march of the A flat sonata), this moving theme of consolation is heard in the violins:

No. 9. *Violin.* *Oboe.*



## THIRD MOVEMENT.

"Force," says Wagner, "robbed of its destructive arrogance—by the chastening of its own deep sorrow—the third movement shows in all its buoyant gaiety. Its wild unruliness has shaped itself to fresh, to blithe activity; we have before us now the lovable, glad man, who paces hale and hearty through the fields of nature—winds his merry hunting horn from woodland heights—those horns which musically express the radiant, frolicsome, yet tender-hearted exultation of the man. In this third movement the tone poet shows us the gladly, blithely-doing man."

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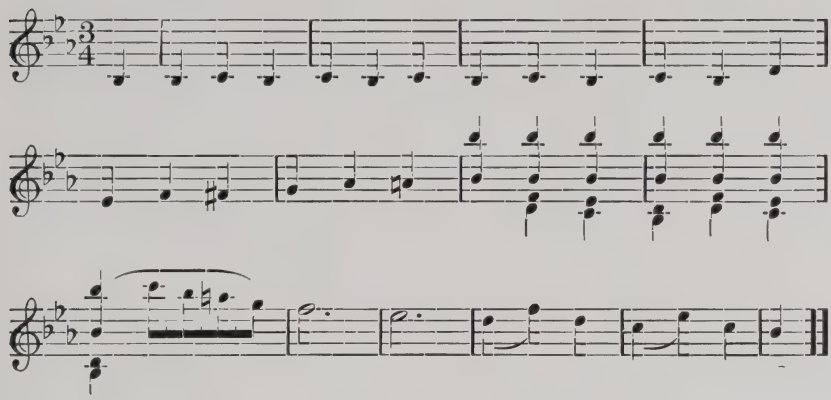
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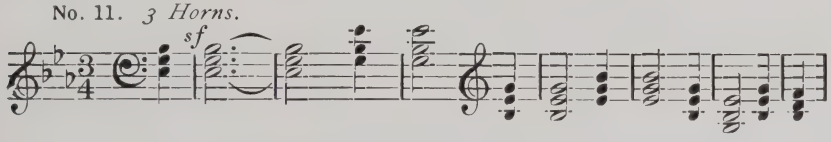
These are the two main themes, No. 10 in the strings:

No. 10. *Sempre staccato.*



and the trio with its horn calls:

No. 11. *3 Horns.*

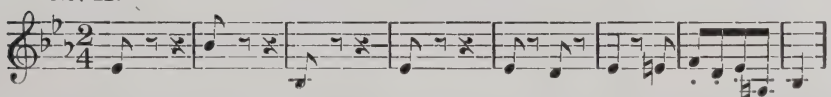



FOURTH MOVEMENT.

Of the finale Wagner says: "These two sides the master now combines in the last movement to show us finally the man entire, harmoniously at one with self. This closing section is the harvest, the lucid counterpart and commentary of the first. Just as there we saw all human feelings in infinitely varied utterance—so here this manifold variety invites to one harmonious close, embracing all the feelings in itself and taking on a grateful plasticness of shape (theme and variation). . . . The womanly at last reveals itself in ever more intense sympathy as the overwhelming power of love."
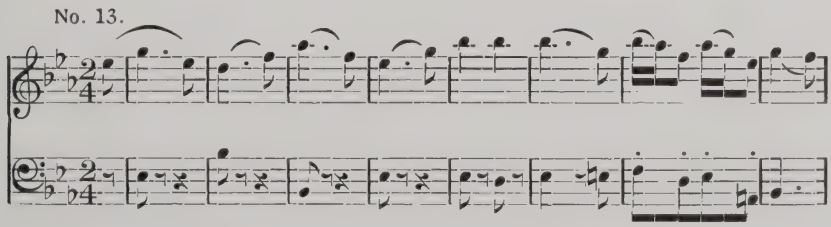
The theme is given out by the strings, *pizzicato:*

No. 12.



It is then worked out in variation form; after which it becomes the bass, while over it appears a suave theme in the wood-winds:

No. 13.



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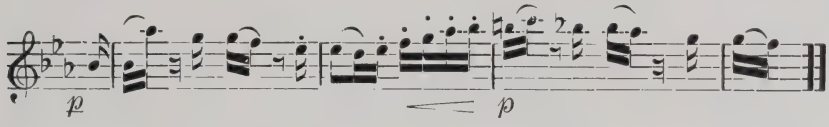
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There is a little *fugato* on theme No. 12, after which a new theme of Hungarian color appears. Ultimately the lengthy movement slows down to an *andante*, and most people believe that in this last beautiful theme

No. 14.




Beethoven intended a sort of apotheosis of this hero.

## 3 Concerto for Pianoforte and Orchestra, No. 5, E-flat major, Op. 73 *Ludwig van Beethoven*

This work, writes one commentator, the last of Beethoven's five concertos for pianoforte and orchestra, was composed in 1809 at Vienna. Sketches for a sixth concerto, which for some unknown reason was never completed, were made in 1814.

It is curious that the fifth concerto, written at the height of Beethoven's career, should have remained unperformed and unpublished in the composer's portfolio for two years. The first recorded performance of the work did not take place until November 28, 1811, at Leipsic, where it was played by Friederich Schneider, a prominent pianist, organist and composer of the period the measure of whose forgotten works may be indicated by the fact that among many other works he produced 25 cantatas and 23 symphonies. The most remarkable presentation, however, of the E flat concerto was that of February 12, 1812, at Vienna. The piano part on this occasion was played by Carl Czerny, who had been, from 1800 to 1803, a pupil of the composer. The concert at which Czerny performed this concerto was a curious affair. In addition to the interpretation of this work and of an overture by Casimir Anton Cartellieri, a scena and aria and a duet from Mayr's "Adelasia ed Aleramo" (sung by Giuseppe Siboni) and of variations on the March from "Aline" played on the violin by Mayseder, there were representations of pictures after Raphael, Poussin and Troyes. Thus Beethoven's concerto was sandwiched between the aria from "Adelasia ed Alermo" and the portrayal of "Esther Fainting Before King Ahasuerus," originally painted by Nicolas Poussin.

Beethoven published his E flat major concerto in February, 1811, with the following title: "Grand concerto pour le Pianoforte avec accompagnement de l'orchestre compose et dedie a Son Altesse Imperiale Roudolphe Archi-Duc d'Autriche, etc., par L. v. Beethoven, Opus 73." To the Archduke Rudolph, Beethoven also dedicated eight other works.

The orchestral accompaniment of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

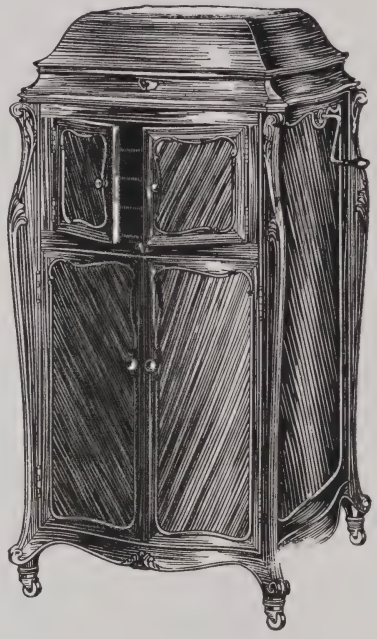
### FIRST MOVEMENT.

Although the construction of the first movement is that of the modified sonata form peculiar to nearly all concertos of Mozart's and Beethoven's day, Beethoven in this case departed from the usual order of things by preceding the first exposition (for orchestra) by passages for the piano. A loud chord in the orchestra announces the appearance of the *arpeggio* passages given to the solo instrument. After three presentations of this chord and of the solo material following it, the principal theme enters in the first violins. The second subject begins *pianissimo* in E flat minor, to be taken up, nine measures later, by the horns in E flat major. The piano gives out the principal theme in chords. After some passage work the second subject, also given to the piano, is heard in B minor over a *pizzicato* accompaniment in the strings. A modulation is made to B flat major, and the theme is repeated by the full orchestra, *forte*. Development now takes place, principally in connection with

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the first subject. The main theme is announced, in the Recapitulation, by the full orchestra, *forte*. The second theme begins in the solo instrument in C sharp minor, but a modulation brings it back, in the full orchestra, to E flat major. A coda, without the usual *cadenza,* concludes the movement.

## SECOND MOVEMENT.

The second movement is in B major, *Adagio un poco moto,* 4-4 time. Sir George Grove describes the form of this movement as *"quasi-variations,"* the material being, for the most part, developed from the theme given out at the beginning in the muted strings. At the close of the movement there is a suggestion of the principal subject of the Rondo, and that closing division of the work follows without pause.

## THIRD MOVEMENT.

The third movement is a Rondo in E flat major, *Allegro ma non troppo,* 6-8 time. The principal theme is allotted to the piano, and is taken up by the full orchestra, *forte*. A second theme follows in the solo part, also in E flat, but a second section of it appears in B flat major, this being succeeded by a repetition of the first subject. There is a development, followed by the customary Recapitulation, and a coda in which occurs an important part for the timpani as accompaniment to the piano.



Illustration by Courtesy of Lyon & Healy Chicago, Ill.

### *The Bassoon*

THE bassoon is an important member of that family of wind instruments played with a double reed, of which the oboe is also a familiar representative. Descended from the mediaeval schalmeys and pommers, the bassoon first made its appearance in the orchestra in 1659, and it has been a regular constituent of it since the time of Handel. Owing to its supposed resemblance to a bundle of sticks or fagots, the instrument was called by the Italians "fagotto" (German, "fagott"), and it still goes by that name. The total length of the bassoon is about eight feet, but being doubled back upon itself, the length is reduced to about four feet —the whole consisting of five separate pieces. The compass of the instrument is extensive, the lowest note being  ; the highest  . Much has been written about the bassoon's qualities of musical humor, but it is also capable of expressive feeling, especially in the upper register. Two bassoons is the normal number in the orchestra, but three are not seldom used in modern music.

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Soloist: KATHLEEN PARLOW, Violinist

### Program

1 *Overture, "Prince Hal," Op. 31 . . . . . *Smith*

2 Symphony No. 1, in E minor . . . . . *Sibelius*

I Andante ma non troppo—Allegro energico
II Andante (ma non troppo lento)
III Scherzo: Allegro
IV Finale: (Quasi una Fantasia)

INTERMISSION

3 Concerto for Violin and Orchestra No. 1, in G minor, Op. 26 . *Bruch*

I Prelude: Allegro moderato
II Adagio
III Finale: Allegro energico

4 Two Nocturnes . . . . . *Debussy*

"Nuages" ("Clouds")
"Fetes" ("Festivals")

*Program Subject to Change*

*First time in Minneapolis

Tickets, $2.00, $1.50, $1.00.
Seat Sale opens Monday, March 13, at 9 a. m.
Ticket Office at The Cable Piano Co., Nicollet at Eighth.



## KATHLEEN PARLOW, Violinist

Soloist at the

NEXT SYMPHONY CONCERT

Kathleen Parlow was born at Calgary, Alberta, Canada, in 1890, but much of her childhood was passed in California. She studied in San Francisco with Mr. Conrad for five years and a similiar period with Henry Holmes. In 1905 Miss Parlow went to London where she appeared with the London Symphony Orchestra, and in the same year played before the Queen. Feeling the need of further study she took lessons with Leopold Auer, at Petrograd, for eighteen months, playing several times at Helsingfors and Riga during this period. In July, 1907, she was chosen to play at the Russian concert conducted by Glazounow at the International Musical festival at Ostend. Then followed a continental tour which took Miss Parlow to most cities of importance in Northern Europe. Since her return to this country in 1910 one of her most notable engagements was sixteen appearances with the Boston Symphony Orchestra on tour.

The forthcoming will be Miss Parlows first appearance with the Orchestra in Minneapolis.

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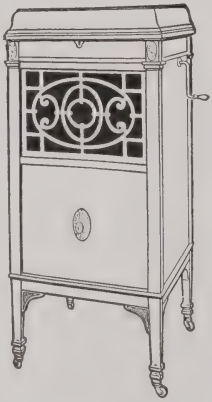
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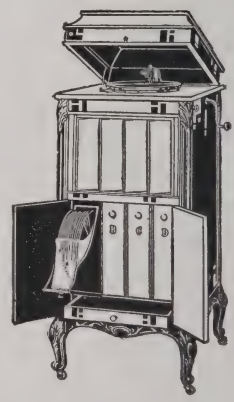
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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Seventeenth Popular Concert

Sunday Afternoon, March 12, 1916, at 3:30

Soloist: ESTHER OSBORN, Soprano

### Program

| | | |
|---|---|---|
| 1 | Coronation March, from "The Prophet" | *Meyerbeer* |
| 2 | Overture to "The Merry Wives of Windsor" | *Nicolai* |
| 3 | Suite in A minor, Op. 42<br>I In a Haunted Forest III In October<br>II Summer Idyl IV Forest Spirits | *MacDowell* |
| 4 | Aria—"Ah, fors e lui," from "Traviata" | *Verdi* |
| 5 | *Scherzo Fantastique | *Suk* |
| 6 | a—Valse lente<br>b—Pizzicati<br>} from Ballet Suite "Sylvia" | *Delibes* |
| 7 | Aria—"Il est doux, il est bon," from "Herodiade" | *Massenet* |
| 8 | Irish Rhapsody | *Herbert* |

*Program Subject to Change*

*First Time in Minneapolis.

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### ESTHER OSBORN, Soprano

Soloist at the

SEVENTEENTH POPULAR CONCERT

Esther Osborn, born in Illinois, moved to Minneapolis when still a very young child. As a young girl the purity and quality of her voice attracted attention and the foundation of her vocal studies was laid by prominent Minneapolis teachers. Twelve years ago, Miss Osborn was urged to go to Sweden by John Forsell, the distinguished Swedish baritone of the Royal Opera at Stockholm who appeared in concert here and heard Miss Osborn sing. At Stockholm she was engaged by the management of the opera, first in minor roles and then as prima donna soprano. Her success during ten years service was of the highest order and attracted the attention of German opera managers. She appeared at the "Deutsches Theatre," Berlin, several times as guest, from there going to Hamburg as leading soprano of the Municipal Opera. After filling the first year of a three years contract she was forced to return home on account of the European war. A partial list of grand operas in which she has sung the principal roles are: "Orpheus," "Il Trovatore," "Figaro's Hochzeit," "Mignon," "Tales of Hoffmann," "Faust," "La Boheme," "Andre Chenier," "Madam Butterfly," "Secret of Suzanne," and "Den Bergtagna."

While abroad Miss Osborn spent a year and a half in Dresden taking daily lessons with the renowned vocal teacher and coach, Minkowski.

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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## Eighteenth Popular Concert

Sunday Afternoon, March 19, 1916, at 3:30

Soloist: CORNELIUS VAN VLIET, Violoncellist

### Program

| | | |
|---|---|---|
| 1 | March of the Dwarfs, from Ballet "Laurin" | *Moszkowski* |
| 2 | Overture—"In Springtime" | *Goldmark* |
| 3 | "Angelus," from Symphony No. 3 | *Hadley* |
| 4 | Variations on a Roccoco Theme, for Violoncello and Orchestra | *Tschaikowsky* |
| 5 | *Ballet Suite, from "Prince Igor" | *Borodin* |
| 6 | Two Melodies for String Orchestra<br>a Heartwounds b The Last Spring | *Grieg* |
| 7 | Symphonic Poem: "The River Moldau" | *Smetana* |

*First time at these concerts

*Program Subject to Change*

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### CORNELIUS VAN VLIET, 'Cellist

Soloist at the

EIGHTEENTH POPULAR CONCERT

Cornelius van Vliet was born at Rotterdam, Holland, September 1, 1886 His fondness for music prompted his father to have him instructed in violin and piano, but when he reached the age of nine his whole interest became centered in the cello. His first master was Prof. Oskar Eberle, after whose death he continued and completed his studies with Prof. J. Mossell in Amsterdam. In addition to having appeared as soloist in the principal cities of Europe, Mr. van Vliet held responsible positions in such organizations as the Konzertgabouw Orchestra at Amsterdam, Wm. Mengelberg, conductor; Philharmonic Orchestra, at Leipzig; Philharmonic Orchestra, Prague; and the Philharmonic Orchestra at Helsingfors, Finland. He resigned from the last named to accept the position of solo cellist of the Kaim Orchestra, Munich, and in 1908 was engaged by Felix Weingaertner for the Vienna Royal Opera orchestra, with which institution he was connected for three years. His ambition to see America brought him to this country several years ago, the present being his fourth season as solo cellist of the Minneapolis Symphony Orchestra.

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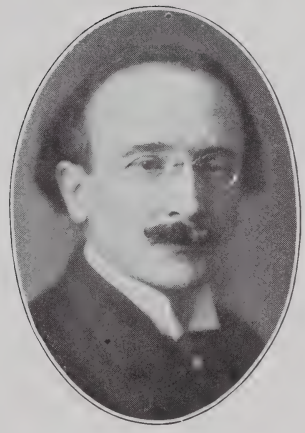
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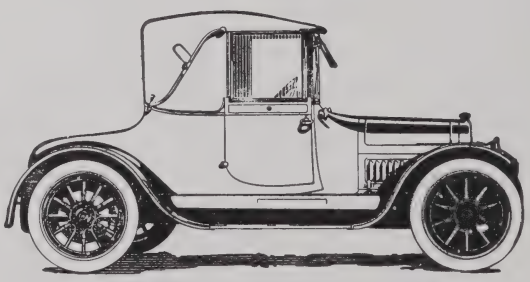
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# ELEVENTH SYMPHONY CONCERT

Friday Evening, March 17, 1916, at 8:15

## Soloist: KATHLEEN PARLOW, Violinist

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### PROGRAM

1 *Overture, "Prince Hal," Op. 31 . . . . . *Smith*

2 Symphony No. 1, in E minor . . . . *Sibelius*

I Andante ma non troppo—Allegro energico

II Andante (ma non troppo lento)

III Scherzo: Allegro

IV Finale (Quasi una Fantasia)

### INTERMISSION

3 Concerto for Violin and Orchestra No. 1, in G minor, Op. 26 *Bruch*

I Prelude: Allegro moderato

II Adagio

III Finale: Allegro energico

4 Two Nocturnes . . . . . *Debussy*

*"Nuages" ("Clouds")

"Fetes" ("Festivals")

---

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*Advance Programs on Pages 27, 29 and 31*

*FINAL FRIDAY EVENING CONCERT of the Season, March 31. See page 27*

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# Program Notes

## 1 Overture, "Prince Hal," Op. 31 — *David Stanley Smith* (1877- )

Responding to a request from the editor of these programs, the composer kindly furnished the following information concerning his overture which has its first Minneapolis performance this evening:

"'Prince Hal' is a straightforward composition of the robust type, and, as its title indicates, is meant to be a sort of musical portrait of Shakespeare's Prince as he is delineated in 'Henry IV.' He is the somewhat wayward, good-humored friend of Falstaff; but the composer has sought to put emphasis upon the quality of kingliness and responsibility which even in his youthful days asserted itself with sufficient force to keep him raised above the level of his dissolute associates. To this extent the overture is programmatic music, but it aims to interest as a piece of pure music rather than as an attempt at delineation.

"The work was composed in 1911, and received its first performance at a concert of the New Haven Orchestra in December of the following year, the composer conducting. The score is dedicated to William Lyon Phelps of the Yale faculty and has been published by Schirmer."

On the fly leaf of the score the following motto is printed:

". . . and my thrice puissant liege
Is in the very May-morn of his youth,
Ripe for exploits and mighty enterprise."

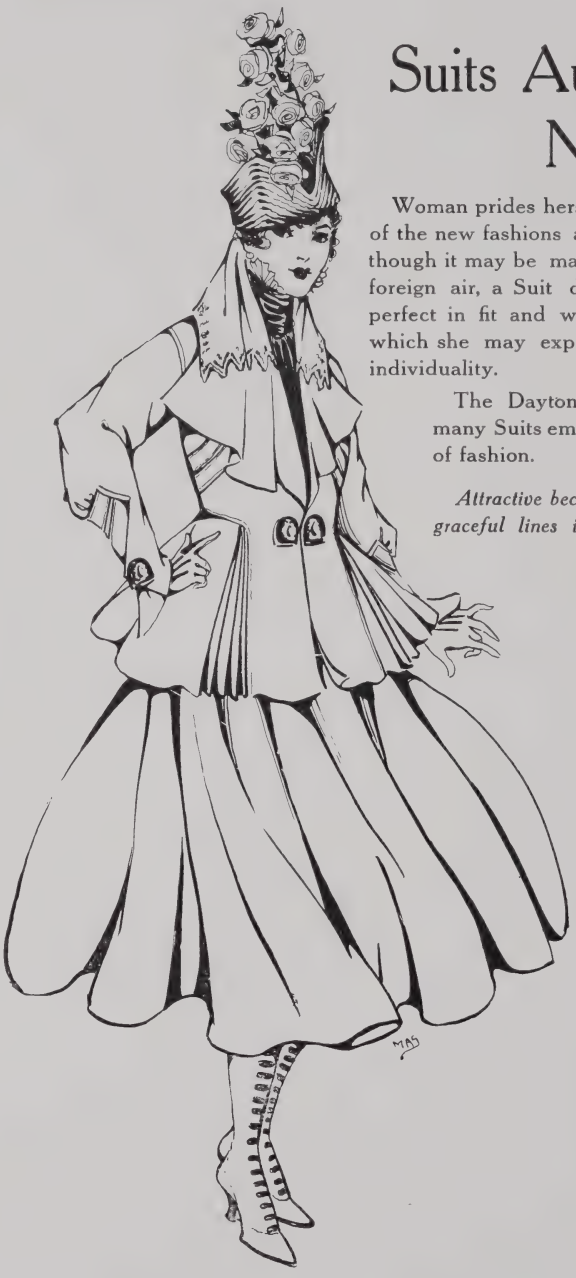
"This motto," writes Mr. Smith, "serves to warn the listener against expecting a rollicking humoresque."

"Analysis reveals three themes. The first is a severely diatonic melody in fast time, announced by horns and celli (D major, 6-8 time). Falstaffian influences appear in the short second subject (F-sharp minor, 2-4 time) for wind instruments. A vigorous march-like section immediately follows this.

"The free fantasy portion of the overture is made entirely of polyphonic rhythmic elaboration of *motivi* from the principal subject."

The overture is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, two trumpets, three trombones, tuba, timpani, small drum, cymbals, triangle, Glockenspiel, harp and strings.

David Stanley Smith is assistant professor of musical theory at Yale University. From this institution he graduated in 1900 with the degree of Bachelor of Arts, and three years later he obtained that of Bachelor of Music. In the interim he spent two years in London, Munich and Paris. Most of his musical training was received during his college course from Horatio Parker, Professor of the Theory of Music at Yale University. His compositions in the larger forms which have been given public performance comprise the following: Concert Overture, Op. 1; "Ode for Commencement Day," for male chorus and orchestra, Op. 4 (given at the Yale Commencement, 1900); "Prelude, Choral and Fugue," for orchestra and organ, Op. 10; "Overture Joyeuse," Op. 11; "L'Allegro and Il Penseroso," for orchestra; "Allegro giocoso," for orchestra; Trio in G major, Op. 16; "The Fallen Star," for chorus and orchestra (Paderewski Prize Composition 1909); String Quartet, in E minor, Op. 19; "Symphonic Ballad," for orchestra, Op. 24. Mr. Smith's more recent works com-



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prise a symphony in F minor, Op. 28; an opera, "Merrymount"; "Pan," for women's voices, piano and oboe obligato, Op. 32; "A Group of Lyrics," for women's voices and orchestra, Op. 32; String Quartet No. 2, in A major, Op. 37; and an ode for chorus and orchestra, "De Nomine Jesu," Op. 38.

## 2 Symphony No. 1, E minor — *Jean Sibelius* (1865- )

The unfailing high quality of the Finnish composer, Sibelius's musical output has secured him a prominent position among modern composers and he is adding lustre to the fame of his native land. Though he shows the modern predilection for program music, his compositions never ignore the basic principles of organic symmetry and rhythmic law; they are thus firmly anchored to the established canons of tonal beauty and truth, however far from rigid conventions the composer may be led by his independent and free-winged genius.

Sibelius was educated for the law, but was gradually led away from this stern mistress by the Muse of Music. He took up the violin with Wegelius in Helsingfors in 1885, studied counterpoint with Albert Becker in Berlin in 1889 and 1890, and with Karl Goldmark in Vienna in 1891. He then returned to Helsingfors, where he has since resided. Sibelius first attracted world-wide attention through his Kullero Symphony and the tone-poems, "Swan of Tuonela" and "Leminkainen," based upon the Kullero myths of Finland. Rosa Newmarch, in her "Jean Sibelius, a Finnish Composer," writes:

"From its earliest origin the folk music of the Finnish seems to have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevaler, contains one which gives the keynote to the national music of Finland:

> "'The Kantele of care is carved,
> Formed of saddening sorrows only;
> Of hard times its arch is fashioned.
> And its wood of evil chances.
> All the strings of sorrow twisted,
> All the screws of adverse fortunes;
> Therefore Kantele can never
> Ring with gay and giddy music.
> Hence this harp lacks happy ditties,
> Cannot sound in cheerful measures,
> As it is of care constructed,
> Formed of saddening sorrows only.'

"These lines," continues Miss Newmarch, "indicate the prevailing mood of the future music of Finland. That the Finns still live as close to nature as their ancestors is evident from their literature, which reflects innumerable pictures of the land of granite rock and many-tinted moorlands; of long sweeps of melancholy pews and ranges of hills clothed with dark pine forests; the whole enclosed in a silver network of flashing waters—the gleam and shimmer of more than a thousand lakes. The solitude and silence, the familiar landscape, the love of home and country—we find all these in the poetry of Runeberg and Tavaststverna, in the paintings of Munsterhelm, Westerholm and Jaernefeldt, and in the music of Sibelius."

The E minor symphony, played this evening, was written in 1899 and published in 1902. It was first performed by the Minneapolis Symphony Orchestra on Friday evening, December 9th, 1910.

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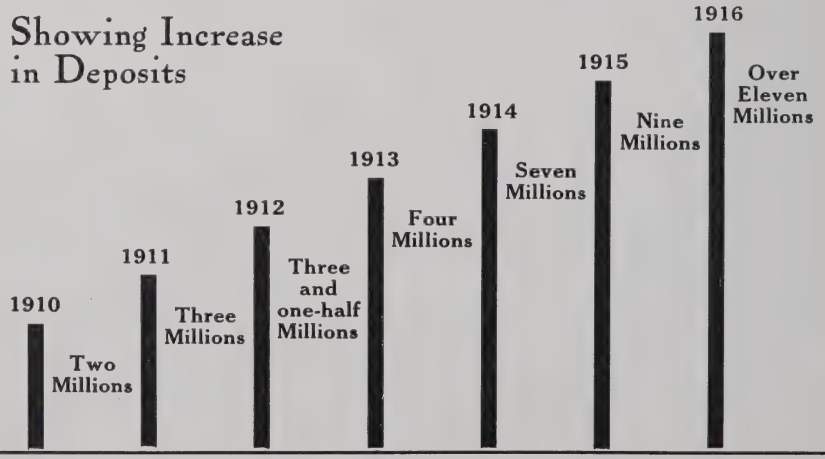
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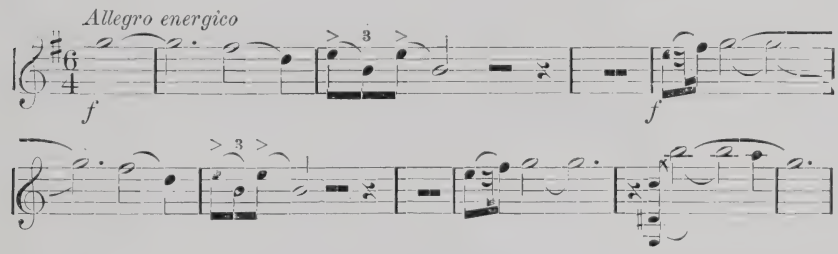
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FIRST MOVEMENT.
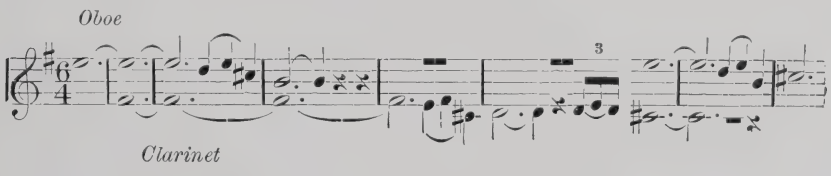
Sibelius opens his first symphony curiously, but very effectively, with the solo clarinet voicing a long-spun monody which soars above the swelling and diminishing rumble of the timpani. Close attention should be given to this figure, as it is an important strand in the weaving of the symphonic fabric, returning often in other instruments and in varied forms. It leads presently to the resolute principal theme of the first movement, *Allegro energico,* E minor, 6-4 time, stated by the first violins over somewhat imitative material in the other strings.

No. 1




Immediately following are a number of related developments which mount through a general *crescendo* to a crashing climax, dropping suddenly to a whispered rustling in the violins and violas. Now the flute softly begins a subsidiary theme above sustained chords in the harp; a theme which will be recognized as closely related to the opening clarinet monody. This elfin figure leads quickly to the tranquil second theme, given out by the woodwinds over pulsating chords in the strings,

No. 2




which proceeds, through amplified tonal effects and accelerated tempo, to another climax, terminating the first part of the movement. The free-fantasia which follows runs mainly along the lines laid out by the opening clarinet monody, interwoven with allusions to the first and second themes, delicately and variously suggested, bringing us at last to the recapitulation, introduced by the woodwinds' partial restatement of the resolute first theme which, however, is only an expectant beginning, "evaporating straightway into downward chromatic sighs over ascending, billowy passages in the deeper strings." Presently another *crescendo* occurs and leads to a mighty and sudden climax, following which a general *diminuendo* prepares the way for the return of the tranquil second theme, a third climax bringing the movement to a majestic and somber conclusion.

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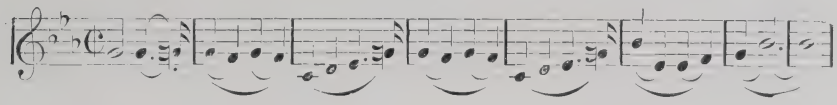
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## SECOND MOVEMENT.

The second movement, *Andante* (*ma non troppo lento*), E flat major, 2-2 time, begins with a simple melody for the muted violins and cellos, which opens out slowly over a sustained organ-point on E flat in the basses.

No. 3
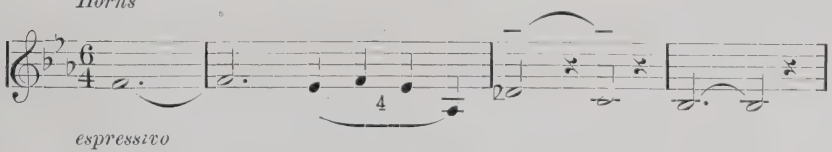
*Andante*



A sharply contrasted theme, *Un poco meno andante*, G minor, is soon introduced by the solo bassoon, joined by other wood-winds. This theme, however, proves to be merely subsidiary to the development of the opening theme, which is soon resumed and continues until the key changes to A flat major, *molto tranquillo*, 6-4 time, the horns announcing a very expressive subject over running harp *arpeggios* and rippling string enforcements.

No. 4

*Horns*




The development continues through simple but effective handling of all the material thus far stated, mounting at last to a long climax which subsides rather suddenly to a terminal passage similar to that which opened the movement.

## THIRD MOVEMENT.

The Scherzo is brightly and ingeniously constructed on the lines indicated by its title. It possesses the form and temper of the conventional scherzo movement with which Beethoven in his symphonies replaced the minuet of Haydn and Mozart, and includes the customary three sections. The first part consists of capricious treatment of the following vivacious material:

No. 5

*Allegro*




The middle section, *Lento, ma non troppo*, E major, is in contrasting style and of more sustained character. Lastly comes a considerably modified and condensed repetition of the first part.

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Ham Omelet,.40

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Roast Veal with Dressing, 50

Cold Meats.
Cold Assorted Meats with Potato Salad, 60

Salad.
Chicaken en Mayonnaise, 50

Vegetables.
Baked Hubbard Squash,15-Buttered Beets, 15
Baked Potato,10-Hashed Brown Potatoes, 15

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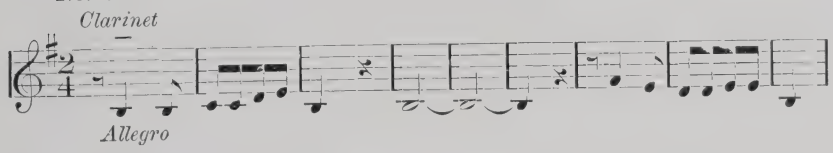
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FOURTH MOVEMENT.

The rhapsodical introduction to the last movement is founded upon the solo clarinet monody with which the symphony opens. As in the first movement it is here found leading up to the main body of the finale which begins, *Allegro molto,* E minor, 2-4 time, with a statement of its sometwhat droll first theme by the wood-winds, over a sustained roll of the timpani.

No. 6




A spirited development of this subject and its derivatives follows, culminating in a *fortissimo* climax—a resolute flourish of the violins leading to the entrance—*cantabile e expressivo*—of the broad and melodic second theme, *Andante assai,* C major, 4-4 time, by all the violins on the G string.

No. 7




Presently the primary 2-4 movement returns and a prolonged and elaborate development is begun which is almost fugal in form and uses the first theme for its base. This is pushed rapidly to a tremendous climax, the tumult of which suddenly subsides to give prominence again to the solo clarinet. Another fine climax follows, after which the symphony comes to a pompous and grandiose conclusion.

## 3 Concerto for Violin and Orchestra No. 1, in G minor, Op. 26

*Max Bruch*
(1838- )

Max Bruch wrote in all four concertos for the violin with orchestra, of which the first, played tonight, is the best known and most popular. Concerning the work and its composer Philip H. Goepp writes: "Max Bruch, born in Cologne, in 1838, has a very special position of his own among German composers; for he shows little kinship with either of the two dominant schools of his period of activity, of Brahms and of Wagner. Yet his music has struck a true chord of modern feeling. He stands an eminent type of the best German secular choice writing, notably in such cantatas as 'Odysseus' and Schiller's 'Lay of the Bell'; but his true artistic success has been no less in pure instrumental works, above all in his violin concertos."

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The first movement of the G minor Concerto seems in a certain Hellenic mood, with a touch of austerity in the intervals, the strong Iambic thud of rhythm presently merging into a more Gothic vein of melody and feeling, where the subtly restrained, merely suggested tenderness, is almost more moving than the freer expression in the following *Andante*.

The test of a symphony is often said to lie in the slow movement. This is no less true of a sonata or a concerto. In a sense, *Allegros* are mere bustle and preparation of a kind of rear procession for the sovereign melody of the *Adagio*. The great *Adagios* are the mark and evidence of the masters, from Bach to Brahms. We love our "masters" mainly for the glorious expressive melodies they have given us. There is no doubt that Max Bruch wrote in the middle of his G minor Concerto one of the great melodies of the nineteenth century; it has that rare virtue, the poise and temper of the true *Adagio* with an immediate appeal that needs no interpretation. With the reserve, one of the striking traits of the whole work, the full beauty does not emerge until the answer, so that the main tune seems a kind of prelude. The organic unity of the whole composition is shown in a touch of the *Adagio* the likeness of the second theme to the former Iambic trip (of the first *Allegro*), though it is transformed in modern feeling. As in every great concert, we must listen more to the orchestra than to the soloist.

The essential role of the lovely strain is felt in the way it prevails throughout the *Adagio*. It comes in answer to the second as well as to the first melody. It forms the meat of the discussion, with counterpoint of the voices on the different parts of the melody. It is the heart of the overpowering climax, still with a touch of *canon* between violin and orchestra, beautifully relieved by the second melody, and ending gently with a final song of the first.

The final *Allegro* (*energico*) is cast in the traditional spirit of the dance, a kind of broad Spanish rhythm *alla breve*. The second melody, in more even pace, has an expressive answer. It is likewise treated on its second entrance, in the manner of the *canon*.

## 4 Two Nocturnes

*Claude Debussy*
(1862- )

**"Nuages" (Clouds")**
**"Fetes" ("Festivals")**

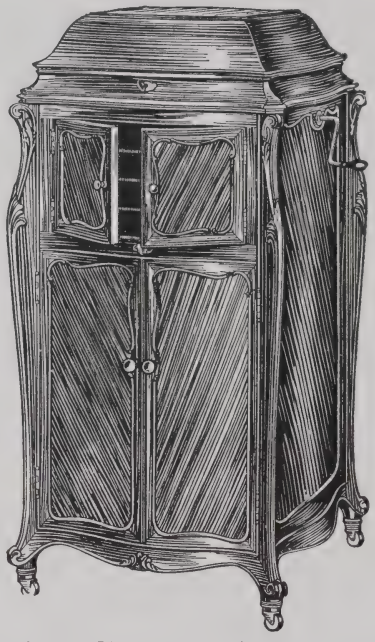
The Debussy compositions played this evening are the first two of a suite of three nocturnes for orchestra. The third of this suite, "Sirenes," is for orchestra with a chorus of female voices. The three numbers were composed in 1897-99 and were first performed at Paris, by the Lamoureux Orchestra in 1901. In this country the first performance took place at a Chickering "Production" Concert, in Boston, February 10, 1904. The "Festivals," the only one of the three numbers previously played by the Orchestra here, was given at the Friday evening concert of February 18, 1909, during the seventh season.

With reference to the above two numbers, Philip Hale writes: "The composer furnished a program for the suite: at least this program is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the program itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well nigh impossible to reproduce certain shades of meaning.

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"'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white."

"'Festivals': movement, rhythm dancing in the atmosphere, with bursts of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it: but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things."

The Nocturnes are scored as follows:

"Clouds." Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, timpani, harp and strings. The movement begins *Modere,* 6-4 time.

"Festivals." Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, cymbals, snare drum, harp and strings. The tempo indicated is *Anime et tres rhythme,* 4-4 time.

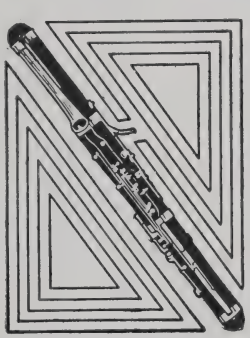
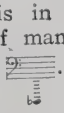


**Illustration by Courtesy of Lyon & Healy Chicago, Ill.**

### *The Double-Bassoon*

THIS instrument, called "contrafagotto" in Italian, "contrafagott" in German and "contre-basson" in French, stands in the same relation to the bassoon that the double-bass does to the violoncello. The instrument used in French, German and English orchestras is not, however, uniform in outward appearance, in range nor in quality of tone. Of the three varieties, the German double-bassoon is the most desirable, for its tone is of finer quality, its compass greater and its lowest notes more distinct than is the case with the French and English instruments. The modern German double-bassoon owes much of its excellence to Heckel, the instrument maker of Biberich, who invented the heckelphone. It is a conical wooden pipe, as to its form, and the metal bell at the upper end points downwards. The double-bassoon, like the double-bass, has its music written for it an octave higher than the sounds which it is required to play—this in order to avoid the confusion which would result in the use of many ledger-lines, for the instrument descends into the bass as far as  .

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# Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

## FINAL SYMPHONY CONCERT

Friday Evening, March 31, 1916, at 8:15

Soloist: JULIA CULP, Contralto

### Program

| | | |
|---|---|---|
| 1 | Prelude, Choral and Fugue | *Bach-Abert* |
| 2 | "Adelaide," Song with Orchestra (Orchestration by Schoenberg) | *Beethoven* |
| 3 | Symphony in C major ("Jupiter") | *Mozart* |

INTERMISSION

| | | |
|---|---|---|
| 4 | Songs with Piano | |
| | a Japanese Death Song | *Earl Cranston Sharp* |
| | b "Passing By" | *Edward Purcell* |
| | c "I Heard a Cry" | *Wm. A. Fischer* |
| | d "I've Been Roaming" | *Old English* |
| 5 | Suite for Orchestra, Op. 19 | *Dohnanyi* |

*Program Subject to Change*

Tickets, $2.00, $1.50, $1.00.
Seat Sale opens Monday, March 27, at 9 a. m.
Ticket Office at the Cable Piano Co., Nicollet at Eighth



### JULIA CULP, Contralto

Soloist at the

FINAL SYMPHONY CONCERT

Julia Culp was born at Groningen, Holland, in 1881. She at first studied the violin and appeared as a prodigy in Holland, but when she was fourteen, her voice was thought to be remarkable, and she studied singing at the Amsterdam Conservatory and afterwards with Etelka Gerster in Berlin. Her musical education was provided for by the Queen Mother of Holland who had become deeply interested in the talent of the gifted girl.

Since her debut as a singer, in 1901, She has appeared in the principal cities of Holland, Germany, Austria, Belgium, France, England, Italy, Russia, Norway, Denmark, Sweden and Spain. Her first appearance in this country occured at New York, January 10, 1913.

The forthcoming will be her first appearance as soloist with the Orchestra in Minneapolis.

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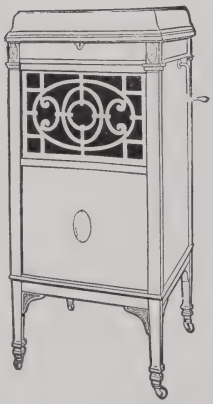
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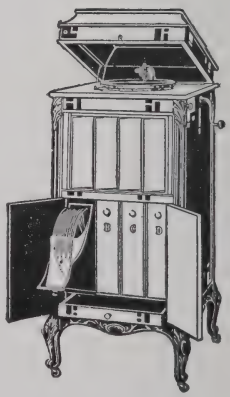
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# The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor



## Eighteenth Popular Concert

Sunday Afternoon, March 19, 1916, at 3:30

Soloist: CORNELIUS VAN VLIET, Violoncellist

Program

1 March of the Dwarfs, from Ballet "Laurin" . . . *Moszkowski*
2 Overture—"In Springtime" . . . . . *Goldmark*
3 "Angelus," from Symphony No. 3 . . . . . *Hadley*
4 Variations on a Rococo Theme, for Violoncello and Orchestra *Tschaikowsky*
5 *Ballet Suite, from "Prince Igor" . . . . . *Borodin*
6 Two Melodies for String Orchestra . . . . . *Grieg*
a Heartwounds b Spring
7 Symphonic Poem: "The River Moldau" . . . . *Smetana*

*First time at these concerts

*Program Subject to Change*



## Ninteenth Popular Concert

Sunday Afternoon, March 26, 1916, at 3:30

Soloist: ALMA PETERSON, Soprano

Program

1 Overture to "William Tell" . . . . . *Rossini*
**2 Symphony in D minor . . . . . *Cesar Franck***
3 Michaela's Aria, from "Carmen" . . . . . *Bizet*
4 *"Le Bal de Beatrice d'Este," Suite for Wind Instruments, Harp and Piano . . . . . *Hahn*
5 a Mock Morris . . . . . *Grainger*
b "Shepherd's Hey," Morris Dance . . . . *Grainger*
6 Aria—"One Fine Day," from "Madam Butterfly" . . . *Puccini*
7 Three Hungarian Dances . . . . . *Brahms*

*First Time in Minneapolis.

*Program Subject to Change*

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Soloist

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Monday Evening, March 27th

Program

1 Symphony in G minor — *Kalinnikow*

I Allegro moderato
II Andante commodamente
III Scherzo. Allegro non troppo
IV Finale. Allegro moderato

2 L'Apres midi d'un Faune — *Debussy*

3 Concerto for Piano with Orchestra, in A minor — *Schumann*

I Allegro affettuoso
II Intermezzo. Andantino gracioso
III Allegro vivace

**Mr. Hofmann**

4 British Folksongs and Dances — *Grainger*

a Molly on the Shore
b Irish Tune
c Shepherd's Hey

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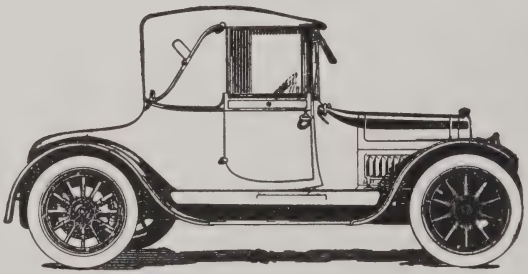
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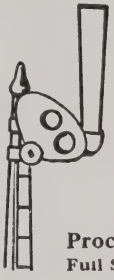


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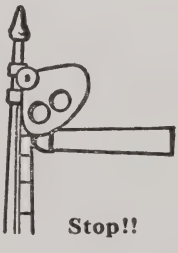
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Fourteenth Season, 1916-1917

# Twelve Symphony Concerts

The most distinguished soloists of the season will appear as assisting artists at these concerts. Names to be announced later.

## OPENING CONCERT

Friday Evening October 20, 1916, at 8:15

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# TWELFTH SYMPHONY CONCERT

(FINAL CONCERT OF THE SEASON)

Friday Evening, March 31, 1916, at 8:15

## Soloist: JULIA CULP, Mezzo-soprano

## PROGRAM

1 Symphony in C major, with Fugue Finale, ("Jupiter") — *Mozart*

I Allegro vivace
II Andante cantabile
III Menuetto: Allegretto
IV Finale: Allegro molto

2 Two Songs with Orchestra

a "Adelaide" — *Beethoven*
(Orchestration by Arnold Schoenberg)

b "Morgen" — *Strauss*

3 Tone Poem, "Death and Transfiguration," Op. 24 — *Strauss*

INTERMISSION

4 Four Songs with Pianoforte — *Brahms*

a "Vor dem Fenster"
b "Vergebliches Staendchen"
c "Der Schmied"
d "Sandmaennchen"

At the Piano: Coenraad V. Bos

5 *"Queen Mab," Scherzo from Symphony "Romeo and Juliet," Op. 17 — *Berlioz*

6 Overture to a Comedy of Shakespeare, Op. 15 — *Scheinpflug*

*First time in Minneapolis

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The evening concerts commence at exactly fifteen minutes after eight o'clock, when the doors will be closed and no one admitted until after the number is finished.

Those who wish to leave before the end of the concert are requested to do so in an interval between numbers.

Electric Bells will ring throughout the building three minutes before the end of the intermission.

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# Program Notes

## 1 Symphony in C major with Fugue Finale ("Jupiter"), Koechel 551 *Wolfgang Amadeus Mozart*

(1756-1791)

Mozart's three greatest symphonies were written in 1788 in the incredible short space of time of six weeks—the symphony in E-flat (Köchel 543) having been completed June 26, 1788, that in G minor (Köchel 550), July 25, and the C major ("Jupiter"), August 10. The "Jupiter" was Mozart's last symphony—his first was written at the age of eight, and during the twenty-four years intervening between these two he composed no less than forty-one works of this nature. It has been a matter of much conjecture why, after composing the "Jupiter" in 1788 he should have refrained in the last three years of his existence from writing any others.

It is somewhat doubtful who gave the title "Jupiter" to the work played this evening. Some say it was prefixed by J. B. Cramer (of pianoforte studies fame), to express his admiration for the loftiness of ideas therein and the nobility of treatment. Some believe that the title was applied as it might be to any masterpiece of impressive design and somewhat in the sense as some of Beethoven's works were surnamed ("Moonlight" Sonate). Others see in the significant triplets in the first measure a suggestion of the thunderbolts of Jove. However, no matter what difference there be in the minds of the recognized musical authorities, "the calm, godlike beauty" of the music justifies the title.

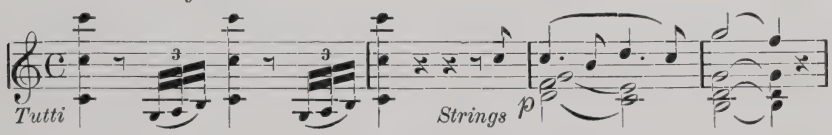
Eleven years have passed since Mr. Oberhoffer presented this beautiful symphony, its only previous performance having taken place Friday, February 24, 1905, at the fourth concert of the second season (1904-1905), given at the First Baptist Church. (It was the following week that the Auditorium was opened with a great music festival lasting four days—March 1, 2, 3 and 4.)

The symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings. To the following scholarly analysis by Felix Borowski, the editor has added the principal themes as helping to a clearer knowledge of the work.

### FIRST MOVEMENT.

It opens without Introduction with a principal subject (*Allegro vivace,* C major, 4-4 time), consisting of two vigorous *forte* measures alternating with two contrasting piano measures.

**No. 1.** *Allegro vivace.*




I. A *forte* passage for the whole orchestra ending in a pause is followed by a resumption of the theme which opened the movement—now in the violins *piano,* with a new accompaniment in the wood-wind. This material is worked over, eventually leading to the second theme, given to the strings in G major—a subject which, once said Sir George Grove, "is as gay as gay can be, just as if intrigues and cabals, debt and illness and disappointment—poor Mozart's daily bread—had no existence whatever."




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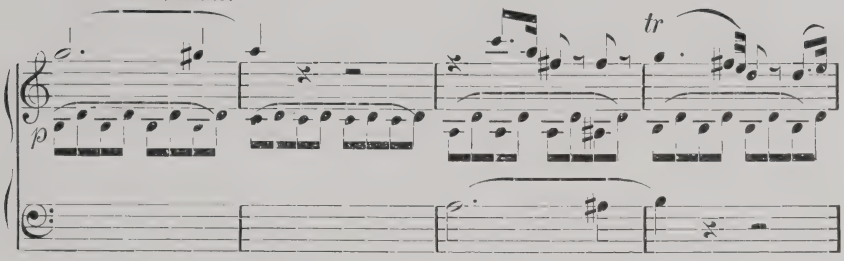
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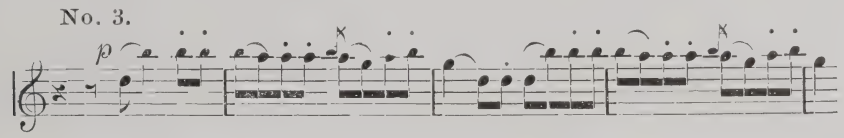
No. 2. *Violins.*




*Lower strings.*

A more impetuous section follows in the full orchestra, in its turn, succeeded by a *codetta* in which a sparkling little melody is given out *piano* by the strings.

No. 3.

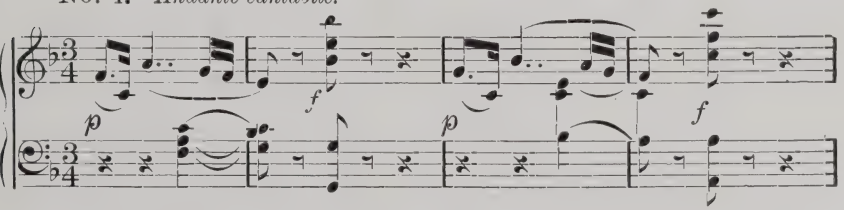



Note the quaint entry of the bassoon at its fifth measure. The Exposition having been repeated, Mozart proceeds to work out its material. The development begins with a sudden modulation from G major to E-flat major. The *codetta* of the Exposition is first worked out. The first theme is then taken up (in F major), and this is developed for twenty-eight measures, finally leading into the Recapitulation—its principal subject being announced as at the beginning of the work. The second theme now appears in C major, but scored much as in the Exposition, and the *Coda* makes use of the material which closed that division.

## SECOND MOVEMENT.
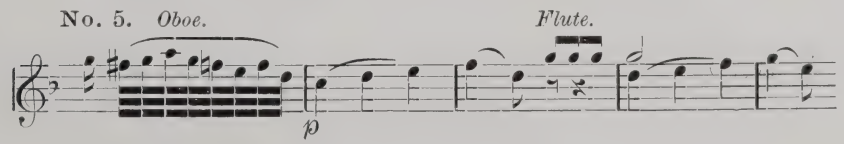
II. (*Andante cantabile,* F major, 3-4 time.) In scoring of this movement Mozart omitted the trumpets and drums which had figured in the first. The main subject opens in the muted strings.

No. 4. *Andante cantabile.*




In the nineteenth measure a new idea is presented in C minor. The second subject proper is introduced by the oboes (doubled in the lower *octave* by the first violins) the second violins playing a broken chord accompaniment.

No. 5. *Oboe.* *Flute.*



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| 5% Redemption Fund | 5,000.00 | Circulation | 100,000.00 |
| Cash on Hand and due from Banks | 4,275,907.70 | Deposits | 11,912,184.84 |
| | $13,290,598.33 | | $13,290,598.33 |

| | |
|---|---|
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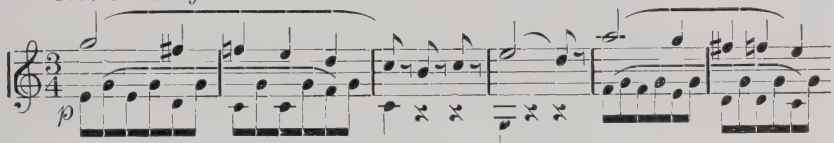
MINNEAPOLIS

A *coda* closes the Exposition, which is then repeated. Development follows, leading into a modified and shortened Recapitulation, which closes with a *coda* based upon the principal theme. This *coda* was an afterthought. Mendelssohn, who saw the manuscript of the "Jupiter" symphony—then in the possession of Julius Andre of Frankfort—wrote thus concerning the *coda* to Moscheles (March 7, 1845): "The whole repetition of the theme has been written on an inserted leaf. The above passage (Mendelssohn quoted here the original ending) is struck out and only comes in three measures before the end. Isn't it a happy alteration? The repetition of the seven measures is one of the passages in the symphony that I love best."

## THIRD MOVEMENT.

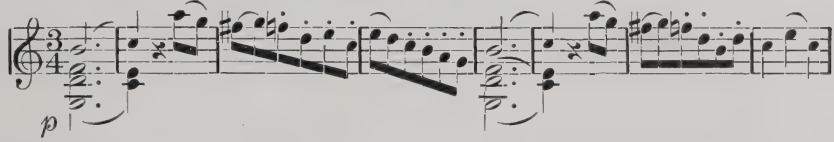
III. Menuetto (*Allegretto,* C major, 3-4 time). Mozart returns here to the scoring of the opening movement. The first theme is given to the first violins.

**No. 6.** *Allegretto.*




The *Trio* begins with a little conversational passage between the wind and strings.

**No. 7.**

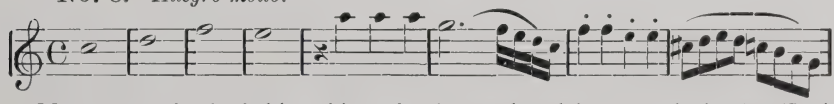



The second part of it is more vigorous, the conversational section returning at the end. At the close of the *Trio* the Minuet is repeated.

## FOURTH MOVEMENT.
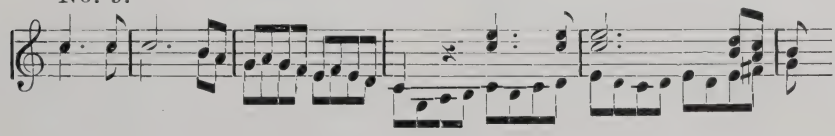
IV. (*Molto Allegro,* C major, 4-4 time.) The *finale* opens with a four note theme drawn from an old church tone.

**No. 8.** *Allegro molto.*



Mozart was fond of this subject, for he employed it, not only in the "Jupiter" symphony, but in the Credo of his F major Mass (1774), in the Sanctus of the C major Mass (1776), in the working out section of the B flat symphony (1779), and in the similar section of the opening movement of the sonata in E-flat major for piano and violin (1785). But other composers also made use of it. Handel employed the theme in the chorus "Then round about"; Bach in the E major fugue of the "Wohltemperierte Clavier"; Schubert in the "Cum Sancto" of his Mass in E flat; Mendelssohn in "St. Paul," and the 42nd Psalm, and the "Lobgesang" and Reformation" symphonies. A supplementary theme enters at the nineteenth measure in a descending passage for the strings and woodwind.

**No. 9.**



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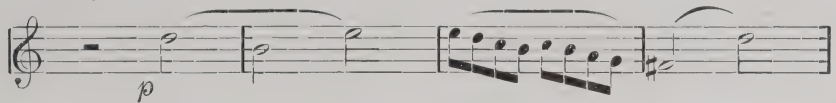
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At the conclusion of this, seventeen measures later, there is introduced a short fugal treatment of the principal subject. All the answers having been made, there is heard a third supplementary subject (in G major) in the first violins, imitated by the basses. What is really the true second theme of the movement follows in a quiet passage for the strings in G major,

**No. 10.**




the wind interpolating snatches of previous material. Mozart then proceeds to develop his subjects with extraordinary mastery of every contrapuntal device. The Recapitulation presents the principal theme with fuller instrumentation.

## 2a Song, "Adelaide," Op. 46

*Ludwig van Beethoven*
(1770-1827)

(Orchestration by Arnold Schoenberg)

"This is at once the longest, the most impassioned, the most varied, and the most inspired of Beethoven's songs," writes H. E. Krehbiel. "It seems to have been written out of the fullness of the composer's admiration for the poem, an admiration which was enduring. Three years after the song had been published, and possibly five or six after it had been composed, he wrote a letter to Matthison, the poet, which is equally remarkable for its modest depreciation of his own merits and his expression of unbounded admiration for the poet's writings. In his 'Chronologisches Verzeichniss' Thayer set down the year 1796 as that in which the song had been composed. The song was advertised in the 'Wiener Zeitung' for February 8, 1797, and given to the world in that year.

Lonely wanders thy friend, where o'er the garden
Charmful Springtime in mellow radiance floateth,
And thro' wavering, flow'ry branches quiv'reth,
Adelaide!

In the glimmering flood, in Alpine snowfields,
In the clouds' golden glow when day declineth,
In the stars high dominion, beams thine image,
Adelaide!

Twilight breezes mid tender leaves are sighing,
Silv'ry maybells are tinkling in the grasses,
Waves are murm'ring and nightingales are warbling,
Adelaide!

Once, O marvel; my grave shall bear a flower,
From its ashes my heart shall yield a blossom!
Brightly gleaming, on ev'ry purply petal:
Adelaide!
—English Version by Dr. Th. Baker.

Schönberg orchestrated the accompaniment for Mme. Culp five years ago. "She sang the air for the first time with this accompaniment in Leipzig," states Philip Hale, "under Nikisch, four years ago; later in Petrograd and other European cities."

## 2b "Morgan," Op. 27, No. 4

*Richard Strauss*
(1864- )

This song, written in 1893, Strauss dedicated to his wife on their wedding day, September 10, 1894. The orchestration is by Strauss himself.

Tomorrow's sun will rise in glory beaming,
And in the pathway that my foot shall wander,
We'll meet, forget the earth, and lost in dreaming,
Let heav'n unite a love that earth no more shall sunder;
And towards that shore, its billows softly flowing,
Our hands entwined, our footsteps slowly wending,
Gaze in each other's eyes in love's soft splendor glowing,
Mute with tears of joy and bliss ne'er ending.
(English words by John Bernhoff.)

## 3 Tone Poem, "Death and Transfiguration," Op. 24

*Richard Strauss*

This, the third of Strauss' tone poems, was composed at Munich in 1888-89, and published in April, 1891. It was first performed at Eisenach, June 21, 1890, at a convention of the Allgemeiner Deutscher Musikverein, Strauss conducting.

Although quite elaborate in form and texture, the work may be best comprehended by dividing it into four divisions *(Largo—Allegro molto agitato—Meno mosso—Moderato)*, each division conforming to the four sections of the very expressive poem by Alexander Ritter,* inscribed upon the flyleaf of the score.

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Head Lettuce,30 Sliced Tomatoes, 30
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Veal Stew with Vegetables, 50
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Vegetables.
Baked Hubbard Squash,15-Buttered Beets, 15
Baked Potato,10-Hashed Brown Potatoes, 15

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Apple Pie, 10
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**ST. PAUL**

Lack of space making it impossible to reprint the entire poem the editor submits the following paraphrase, by W. H. Humiston, to aid the listener in following the successive pictures which Strauss has presented in his music:

*(Largo)* "In the poorly furnished little room, dimly lighted by a candle end, lies the sick man. He has just been wrestling despairingly with Death, and has sunk exhausted into sleep; only the gentle ticking of the clock is heard; the awful stillness is a foreboding of Death. Over the invalid's pale features plays a melancholy smile. Does he dream, as his end approaches, of childhood's golden time?

*(Allegro molto agitato)* "But Death does not long allow sleep and dreams to the victim. Cruelly he wakes him, and the fight begins anew. Will-to-live and Might of Death! What fearful struggles! Neither wins the victory and again all is quiet.

*(Meno mosso)* "Exhausted and battle weary, sleepless, as in a fever frenzy the sick man's life passes before his mind's eye, day by day, and scene by scene. First the dawn of childhood, shining in pure innocence! Then the youth's daring play—practising and trying his powers, till he ripens to manhood's battle, and burns with eager desire for the highest things in life. What to him appears transfigured, it is the high purpose, which leads him through life, to shape to still more transfigured forms. Coldly and scornfully the world sets up barrier after barrier in his way. If he thinks himself near the goal a 'Halt!' thunders in his ear: 'Make the barrier a stirrup, always onward and higher!' Thus he presses forward, thus he climbs, nor swerves from his sacred purpose. What he has ever longed for with heart's deepest longing, this he still seeks even at death's door; seeks, alas! but finds it never. Whether he understands more clearly, or whether it grows upon him gradually, he cannot exhaust it, nor complete it in spirit. Now threatens the last stroke of the iron hammer of Death, the earthly body breaks in two, the eye is covered by the Night of Death.

*(Moderato)* "But powerfully resounds from the heavenly spaces to greet him, what he sought so longingly here, deliverance from the world, transfiguration of the world (Welterlösung, Weltverklärung)."

The score of "Death and Transfiguration" calls for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, gong, harp and strings.

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*Ritter was born at Narva, Russia, June 27, 1833 (he was of German family), and died at Munich, April 12, 1896. He was both a musician and a man of letters. In 1854 he married Franziska Wagner, a niece of Richard Wagner with whom he was on terms of intimate friendship. He was also a close friend of Strauss, who acknowledges that Ritter exerted a strong influence on his later style of composition.

Ritter wrote the poem after the music was composed, at the request of Strauss, who, without doubt, communicated the general programatic basis of the work to Ritter, who merely worked out the story of the piece in verse.

## 4 Four Songs with Pianoforte — *Brahms*

**BY THE WINDOW** ("Vor dem Fenster")

The moon may shine with doubled splendor,
The sun rise brighter than of yore,
And I this night will go a-wooing
As I have often gone before.

And as he walked the street along,
A song so rich and sweet he sang
That from her bed his true love heard him
And joyful to her feet she sprang.

O hush, O hush, my own true love,
Be still, be still, and make no sound,
Lest thou shouldst waken father or mother,
Lest we by them should here be found.

What care I for father, what care I for mother?
Beneath thy window I will stay,
For I must see my own true love
E'er far from her I go away.

So side by side they stood together,
The while he pressed her to his heart,
The watchman on his horn is blowing,
Farewell my love, for thou and I must part.

O parting, parting is such sorrow,
Parting is what makes young hearts so sore;
O must I from my true love sever,
I can bear it nevermore!

—Folksong.

**THE VAIN SUIT** ("Vergebliches Staendchen")

Good evening, my sweet,
Good evening my dear!
I come for love of thee,
So lift the latch for me,
Prithee, lift the latch!

My door it is bolted,
I'll not let thee in,
Mother spoke the truth.
Shouldst thou come in,
All were o'er with me.

The night is so cold,
The wind is so wild,
Soon will they freeze my heart,
Then will my love depart,
Let me in, dear child!

If it must go,
Let thy love be gone,
That it should go were best,
Go home to bed, to rest,
So good night my lad!

—Volk song from the lower Rhein.

**THE BLACKSMITH** ("Der Schmied")

My true love I hear,
His hammer up swinging,
His anvil is ringing,
My heart he rejoices,
It sounds like glad voices
Of chimes strong and clear.

He stands 'mid the smoke,
His arm high uptossing,
When by I am passing
The furnace is roaring,
The sparks high up soaring,
Then fast flies his stroke.

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The flow'rs have long been sleeping
beneath the pale moonshine,
Their tiny heads are nodding
upon their stalks so fine.
The rose-tree bends her dreaming head,
and shakes her petals red.
Slumber, slumber, slumber, my own
sweet baby dear!

By day the birds sang sweetly
but now 'tis time to rest,
And so they too are sleeping,
each in its little nest.
The cricket in the field I hear,
no other sound is near,
Slumber, etc., etc.

And now the dustman softly
will through the window peep,
To see if any darling
be not yet gone to sleep.
For where a waking child he spies,
he'll throw dust in its eyes,
Slumber, etc., etc.

Away, you little dustman!
See, here my baby lies,
Upon its pillow sleeping,
quite closed its little eyes,
The morn will come again to greet
thin eyes, my baby sweet.
Slumber, etc., etc.

## 5 "Queen Mab," Scherzo from Symphony, "Romeo and Juliet," Op. 17

*Hector Berlioz*
(1803-1869)

The full title of the work from which the above number is taken is, "Romeo and Juliet—Dramatic Symphony, with Choruses, Solos, Prologue and Choral Recitative; composed after Shakespeare's tragedy, by Hector Berlioz, Op. 17." The inspiration to compose this work was due to a performance of "Romeo and Juliet," attended by Berlioz, given at the Odeon, Paris, in 1828, by Harriet Smithson and her company. Berlioz conceived a violent infatuation for this actress which ended in their being married in 1833. However, it was January, 1839, before he began work upon this symphony, completing it September 8, of the same year. The first performance, which took place November 24, 1839, with Berlioz in the conductor's chair, was quite a success.

Philip H. Goepp, in his excellent book entitled "Symphonies and their Meanings," has this to say concerning the Scherzo, played here today for the first time by the Orchestra: "Berlioz has drawn the subject of his Scherzo from Mercutio's speech in Scene 4 of the First Act of Shakespeare's tragedy. He has entitled it 'Queen Mab, or the Fairy of Dreams,' and clearly intends to portray the airy flight of Mab and her fairies. But we must doubt whether this, the musical gem of the symphony, has a plan that is surely graphic—rather does it seem beyond those concrete limits to an utterance of the sense of dreams themselves in the spirit of Mercutio's conclusion: 'I talk of dreams, which are the children of an idle brain, begot of nothing but vain fantasy; which is as thin of substance as the air.' And, we may add, as elusive for the enchanted mind to hold are these pranks and brilliant parade of tonal sprites. It stands as one of the masterpieces of program-music, in equal balance of pure music with the graphic plan."

## 6 Overture to a Comedy of Shakespeare, Op. 15

*Paul Scheinpflug*
(1875- )

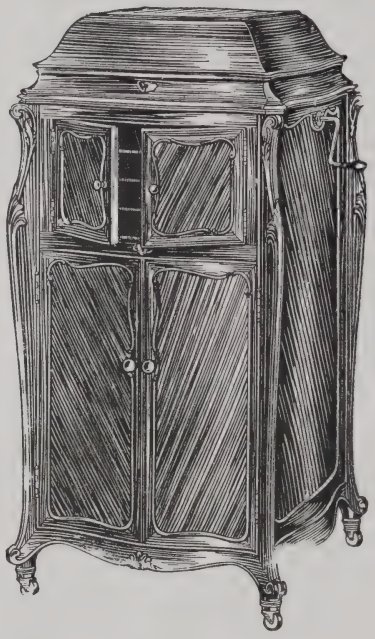
This overture, published late in 1908, was played for the first time at a Philharmonic concert at Bremen in January, 1909. Mr. Oberhoffer introduced it to Minneapolis at the symphony concert of Friday evening, January 21, 1910.

The Shakespeare comedy referred to is said to be "The Merry Wives of Windsor," the drollery of the bassoon representing the fat figure of the amorous Falstaff, and the feminine theme for clarinet the airs and mischievous graces of Mistress Ford and Mistress Page. Scheinpflug himself gives no clue to the comedy that suggested the overture though the above surmise is generally accepted as the correct one, even though Dr. Helmers, a friend of the composer's, hints at "Twelfth Night." An interesting feature of the overture is the fine old English tune taken from Fitzwilliam's "Virginal Book," one of the earliest examples of the notation of music. "The composer," writes Philip Hale, "does not further identify this tune, but it is that of 'Meridan Alman,' set by Giles Farnaby, an early English composer of the sixteenth century."

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The overture is scored for three flutes, piccolo, two oboes, two English horns, three clarinets (one in D and two in A), three bassoons, one contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbal, triangle, glockenspiel and the usual strings.

The work may be said to contain four distinct divisions indicated by varying *tempi*. After eight introductory measures the principal theme is set forth by the bassoons, *Allegro con spirito,* E major, 2-4 time. The second chief theme is given to the clarinet B major and is of a more expressive nature. This is followed by a new section, *Allegretto grazioso,* C major, 4-4 time, and introduces the old English theme previously referred to (English horns). After the development of this material there appears a new theme of march-like character—*Con gravita*—given out by the trumpet *fortissimo*. After a brilliant and colorful working over of the foregoing material the overture concludes with a brilliant Coda *(Con brio e fuoco)* in which an unexpected melodic trick for the glockenspiel brings in the final flourish.

---

Paul Scheinpflug was born at Loeschwitz, near Dresden, September 10, 1875, his parents dying while he was in his infancy. Of his life and career, Phillip Hale writes: "His studies were not serious until a Christmas present of a violin turned him towards earnest work. Patrons helped him, and he studied at the Dresden Royal Conservatory, the violin with Rappoldi, composition with Braunroth and Draeseke, and string quartet with Wolfermann. 'I did not study music alone,' said Scheinpflug to his biographer, Franz Dubitzky, 'but I sought to make perfect my general culture, and I did this with tenacious energy.' In 1897-98 he was one of a house quartet maintained by a Russian prince at Daszeff in the government of Kieff. This sojourn he reckoned the happiest time of his life. He afterward wandered, sojourning for a time in Roumania, Bukowina, Hungary. In 1898 he went to Bremen as concertmaster and substitute conductor of the city orchestra, and a member of the Philharmonic String Quartet. Then he was called to Koenigsberg as conductor of the Philharmonic Orchestral Society and violin teacher at the Conservatory. The Bluethner Orchestra of Berlin chose him, in the spring of 1914, as conductor for a period of five years to begin September 1." When the present war broke out Scheinpflug was conducting a symphony concert at Marienhof, a famous summer resort on the Baltic near Riga, Russia, and he, together with the German members of the orchestra, was held as a prisoner of war.

After being interned over a year in the vicinity of Archangel, on the White Sea, he was permitted to return to Germany and is now conducting concerts at Berlin.
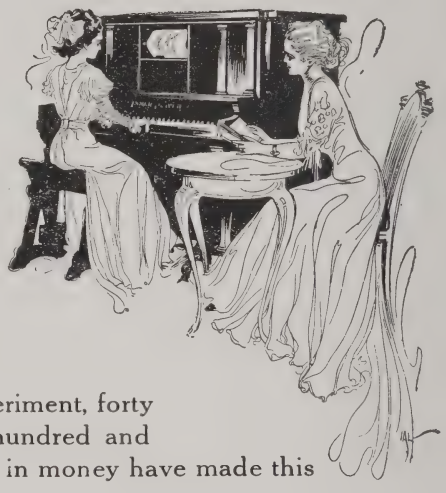


**Illustration by Courtesy of Lyon & Healy Chicago, Ill.**

### *The Horn*

THE horn—it is often called the French horn — was an instrument which was used to give hunting signals before it was introduced to the orchestra, at the beginning of the 18th century. The early instruments gave only an imperfect scale; they consisted merely of a metal tube coiled around itself and capable of producing, as all such tubes are, only a certain number of notes by pressure of breath and of the lips. These notes — they are technically called the "harmonic series"—were added to in 1770 by the discovery that the gaps in the scale could partially be filled up by inserting the hand in the bell of the horn, and thus altering the pitch. The performer had at his disposal an instrument whose pitch depended upon the length of its tube. In order to play in different keys he was compelled to insert extra pieces of brass tubing—they were called "crooks"—and these, being of different lengths, put the horn into any key that was desired. A great revolution was made in 1820, when a system of valves was invented which not only permitted the performer to play in any key instantaneously without having to insert crooks, but which gave the horn a complete chromatic scale. Four horns generally are employed in the orchestra, but most of the earlier writers used only two.

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Soloist: FLORENCE PAULY, Pianist

### Program

| | | |
|---|---|---|
| 1 | Overture to "Zampa" | *Herold* |
| 2 | "Roma," Concert Suite No. 3 | *Bizet* |
| 3 | *Concerto for Pianoforte in E-flat | *Francis Pauly* |
| 4 | Dance of Nymphs and Satyrs | *Georg Schumann* |
| 5 | Allegretto, from Symphony No. 2 | *Svendsen* |
| 6 | "Traeume" ("Dreams") | *Wagner* |
| 7 | Ride of the Valkyries, from "Die Walkuere | *Wagner* |

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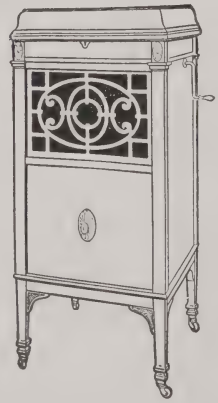
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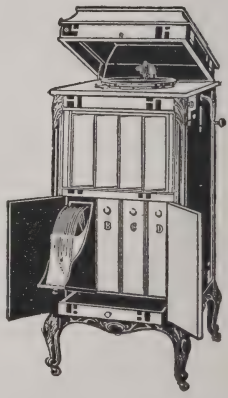
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# List of Compositions

## Performed during the Twelve Symphony Concerts of the Thirteenth Season, 1915-1916

* Indicates first performance in Minneapolis.
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### SYMPHONIES

| | | Concert |
|---|---|---|
| ALFVEN | Symphony No. 3, in E major | 2 |
| BEETHOVEN | Symphony No. 3, in E-flat major ("Eroica"), Op. 55 | 10 |
| BEETHOVEN | Symphony No. 7, in A major, Op. 92 | 3 |
| BORODIN | *Symphony No. 2, in B minor | 2 |
| BRAHMS | Symphony No. 1, in C minor, Op. 68 | 8 |
| BRAHMS | Symphony No. 2, in D major, Op. 73 | 4 |
| CHAUSSON | *Symphony in B-flat major, Op. 20 | 7 |
| MOZART | Symphony in C major ("Jupiter"), Koechel 551 | 12 |
| RACHMANINOW | Symphony No. 2, in E minor, Op. 27 | 9 |
| SCHUBERT | Symphony No. 10, in C major | 1 |
| SIBELIUS | Symphony No. 1, in E minor | 11 |
| TSCHAIKOWSKY | Symphony No. 4, in F minor, Op. 36 | 5 |

### OVERTURES

| | | |
|---|---|---|
| BEETHOVEN | Overture to "Coriolanus," Op. 62 | 10 |
| BEETHOVEN | Overture—"Leonore," Op. 72, No. 3 | 8 |
| BEETHOVEN | Overture to "Egmont," Op. 84 | 3 |
| BERLIOZ | Overture—"Roman Carnaval," Op. 9 | 9 |
| BERLIOZ | *Overture to "Benvenuto Cellini," Op. 23 | 7 |
| MENDELSSOHN | Overture—"Fingal's Cave," Op. 26 | 4 |
| SCHEINPFLUG | Overture to a Comedy of Shakespeare, Op. 15 | 12 |
| SMITH | *Overture—"Prince Hal," Op. 31 | 11 |
| WAGNER | Prelude to "Die Meistersinger" | 9 |
| WEBER | Overture to "Der Freischuetz" | 6 |
| WEINGARTNER | *Merry Overture, Op. 53 | 2 |

### MISCELLANEOUS

| | | |
|---|---|---|
| BERLIOZ | *"Queen Mab," Scherzo from Symphony "Romeo and Juliet" | 12 |
| CHADWICK | *Ballade "Tam o' Shanter"<br>Conducted by the Composer | 7 |
| DEBUSSY | Two Nocturnes<br>*I. "Nuages" ("Clouds")<br>II. "Fetes" ("Festivals") | 11 |
| DELIUS | *A Dance Rhapsody | 2-7 |
| ENESCO | *Roumanian Rhapsody No. 1, in A major, Op. 11 | 1 |
| LISZT | "Tasso, Lamento e Trionfo," Symphonic Poem No. 2 | 1 |
| OBERHOFFER | *"Americana," A Festival March of Homage | 1 |
| SIBELIUS | Tone Poem—"Finlandia," Op. 26, No. 7 | 2 |
| STRAUSS, Richard | Tone Poem—"Don Juan," Op. 20 | 9 |
| STRAUSS, Richard | Tone Poem—"Death and Transfiguration," Op. 24 | 12 |
| STRAUSS, Richard | Rondo—"Till Eulenspiegel's Merry Pranks," Op. 28 | 6 |
| TSCHAIKOWSKY | *Fantasia—"Francesca da Rimini," Op. 32 | 5 |
| WAGNER | "Waldweben," from "Siegfried" | 3 |
| WAGNER | "Siegfried's Funeral March, from "Die Goetterdaemmerung" | 3 |
| WEIDIG | *Symphonic Suite, Op. 46<br>Conducted by the Composer | 4 |

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### INSTRUMENTAL SOLOS

| | | Concert |
|---|---|---|
| D'ALBERT | Concerto for Violoncello, in C major, Op. 20<br>Cornelius van Vliet | 2 |
| BEETHOVEN | Concerto for Pianoforte No. 5, in E-flat major ("Emperor"), Op. 73<br>Harold Bauer | 10 |
| BRUCH | Concerto for Violin, No. 1, in G minor, Op. 26<br>Kathleen Parlow | 11 |
| CHOPIN | Concerto for Pianoforte, No. 1, in E minor, Op. 11<br>Ossip Gabrilowitsch | 4 |
| TSCHAIKOWSKY | Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23<br>Leopold Godowsky | 8 |
| TSCHAIKOWSKY | Concerto for Violin, in D major, Op. 35<br>Richard Czerwonky | 5 |

### VOCAL SOLOS

| | | |
|---|---|---|
| BEETHOVEN | Song—"Adelaide"<br>Julia Culp | 12 |
| BELLINI | Aria—"Qui la voce," from "I Puritani"<br>Frida Hempel | 1 |
| BRAHMS | Four Songs with Pianoforte<br>"Vor dem Fenster" "Der Schmied"<br>"Vergebliches Ständchen" "Sandmännchen"<br>Julia Culp<br>(At the Piano: Coenraad V. Bos) | 12 |
| GRIEG | Two Songs with Orchestra<br>"From Mount Pincio"<br>"A Swan"<br>Julia Claussen | 9 |
| LEONCAVALLO | Prologue to "I Pagliacci"<br>Louis Graveure | 7 |
| MASSENET | Aria—"Vision Fugitive," from "Herodiade"<br>Louis Graveure | 7 |
| MOZART | Aria—"L'Amero saro costante," from "Il Re Pastore"<br>Frida Hempel | 1 |
| SCHUBERT | Song—"Die Allmacht"<br>Olive Fremstad | 6 |
| SJOGREN | Song—"And I, Forsaking the Southland Flowers"<br>Julia Claussen | 9 |
| STENHAMMAR | Margit's Ballad, from "The Feast at Solhaug"<br>Julia Claussen | 9 |
| STRAUSS | Song—"Morgen"<br>Julia Culp | 12 |
| WAGNER | Prelude and "Isolde's Love Death," from "Tristan and Isolde"<br>Johanna Gadski | 3 |
| WAGNER | *Brunnhilde's Awakening," from "Siegfried"<br>Johanna Gadski | 3 |
| WAGNER | *Brunnhilde's Immolation," Finale from "Die Goetterdaemmerung"<br>Olive Fremstad | 6 |

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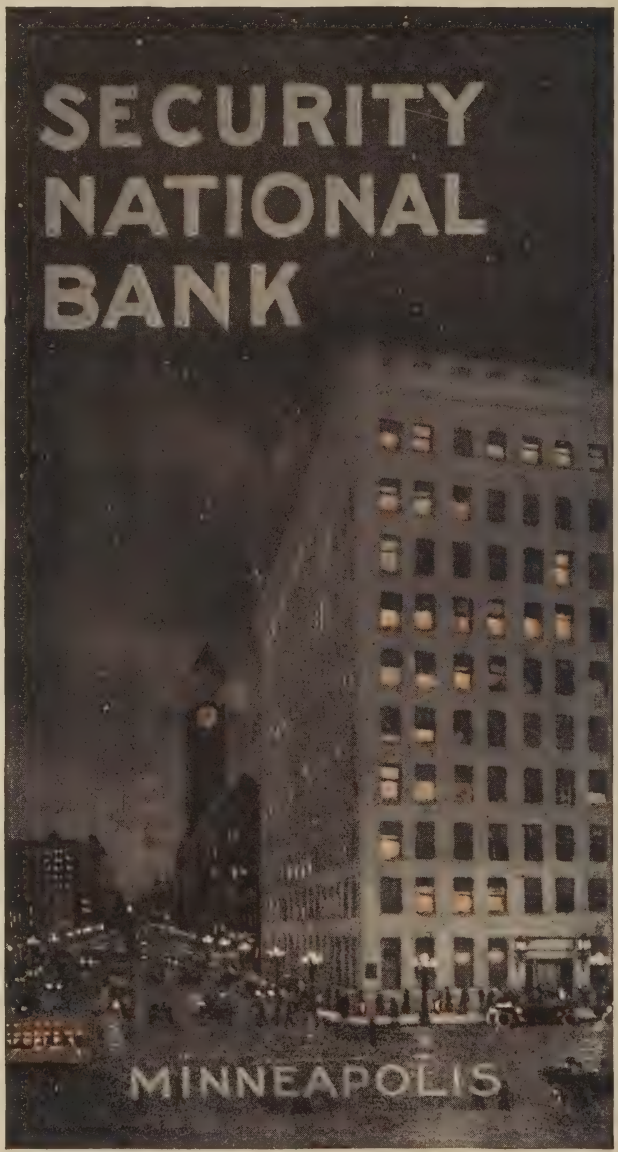
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